

Bonhams



African and Oceanic Art

New York | November 10, 2022



African & Oceanic Art

New York | Thursday 10 November 2022 at 10am

BONHAMS

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SALE NUMBER

27610
Lots 1 - 141

ILLUSTRATIONS

Front Cover: lot 75
Inside Front Cover: lot 87
Inside Rear Cover: lot 131
Rear Cover: lot 9

PREVIEW

Saturday 5 November, 12pm-5pm
Sunday 6 November, 12pm-5pm
Monday 7 November, 10am-5pm
Tuesday 8 November, 10am-5pm
Wednesday 9 November, 10am-5pm

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African and Oceanic Art

Including property from:

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The David Blackhurst Collection

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The Charles & Harriet Edwards Collection

The Sydney & Rik Hecker Collection

The Richard I.M. Kelton Collection

The Leon Meizlik Collection

Charles D. Miller, III

The Marshall & Caroline Mount Collection

The Peter Westerdijk Collection

American Private Collections

A Belgian Private Collection

A Canadian Private Collection

French Private Collections

A Netherlands Private Collection



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Oceanic Art

Lots 1-41





1^{sq}

**ABORIGINAL SHIELD,
WESTERN AUSTRALIA**

wunda

Wood with shiny dark brown patina
Length 33in (83.8cm)

Provenance

Sotheby's, Sydney, 9 November 1997,
Lot 624
Richard Kelton Collection, Marina Del Rey,
California

Finely carved with incised linear vertical
design on the front and meandering incised
linear design on the back creating squared
patterns.

\$2,000 - 3,000

€2,100 - 3,100

2^{sq}

**TWO ABORIGINAL CLUBS AND
A SHIELD, AUSTRALIA**

Wood, natural pigments

Lengths 27 to 28 1/2in (68.6 to 72.4cm)

Provenance

Richard Kelton Collection, Marina Del Rey,
California

\$2,000 - 3,000

€2,100 - 3,100





3

3 ▢

**THREE ABORIGINAL CLUBS,
AUSTRALIA**

Wood, nails, natural pigments

Lengths 26 to 28 1/2in (66 to 72.4cm)

Including a South Eastern curved throwing club from Victoria; a *wadi* club from Queensland; and a North East Queensland nail-headed club.

Provenance

Taylor A. Dale, Santa Fe, New Mexico
Richard Kelton Collection, Marina Del Rey,
California

\$2,000 - 3,000

€2,100 - 3,100

4 ▢

**ABORIGINAL BOOMERANG AND
WOOMERA, NEW SOUTH WALES OR
QUEENSLAND REGION, AUSTRALIA**

Wood, fiber, natural pigments

*Lengths 29 1/2 and 30 1/2in (75 and
77.5cm)*

Provenance

Channing-Dale-Throckmorton, Santa Fe,
New Mexico
Richard Kelton Collection, Marina Del Rey,
California

\$2,000 - 3,000

€2,100 - 3,100



5^a

**ABORIGINAL SHIELD, WESTERN
AUSTRALIA AND ABORIGINAL
BOOMERANG, NORTHERN KIMBERLY
REGION, AUSTRALIA**

Wood, natural pigments

Lengths 23 1/2 and 33in (60 and 84cm)

Provenance

Aboriginal Artists Agency, Sydney
Richard Kelton Collection, Marina Del Rey,
California

\$2,000 - 3,000

€2,100 - 3,100



6

**ASMAT FIGURE, PROBABLY MIMIKA
RIVER REGION, IRIAN JAYA**

Wood with light brown weathered patina
Height 17 3/4in (45cm)

Provenance

Dutch Private Collection
Alan Steele Tribal Fine Art, New York
Dr. Sydney and Rik Hecker Collection,
California, acquired in 1999
Thence by descent

\$1,500 - 2,000

€1,500 - 2,100



7

ASMAT SHIELD, IRIAN JAYA

Wood, natural pigments

Height 58in (147cm)

Provenance

Private Collection, Amsterdam

Pace Primitive, New York

Dr. Sydney and Rik Hecker Collection,

California, acquired from the above in

November 2001

Thence by descent

\$2,000 - 3,000

€2,100 - 3,100

8

**ASMAT SHIELD, CITAK REGION,
WESTERN PAPUA NEW GUINEA**

Wood, natural pigments
height 81in (206cm)

Provenance

Collected by Countess Ingebourg de
Beausacq while living in Papua New Guinea
from 1957 to 1958
Wayne Heathcote Oceanic Art, London and
New York
Alan Steele Tribal Fine Art, New York
Leon Meizlik Collection, Westchester,
New York

Carved in light wood with two rows of
emmak mbi, the swirling water and navel
motifs, *bokoper* down the center and the
lizard effigy carved at the top; lime red ochre
and black charcoal pigments.

\$6,000 - 8,000

€6,200 - 8,200





9

**BIWAT FLUTE STOPPER, YUAT RIVER,
LOWER SEPIK REGION, PAPUA NEW GUINEA**

wusear mundugumor

Wood, shell, iron nails, traces of red ochre

Height 24 7/8in (63.2cm)

Provenance

Collected by Dr. Ben Tursch, a Belgian marine biologist who established a research station at the mouth of the Sepik River in 1972

Roberta and Lance Entwistle, Paris/London

Important Private Collection, acquired from the above in 1996

Eric Kjellgren notes, 'In many regions of New Guinea, flutes, fashioned from hollow cylinders of bamboo ranging from a few inches to several yards in length, were among the most sacred and important of all ceremonial objects. Most forms were played in the manner of a Western flute, by blowing across a hole bored in the side of the instrument near the upper end. The tops of such side-blown flutes were often adorned with ornamental flute stoppers: wood figures carved atop peglike bases designed to be inserted into the upper end of the bamboo to provide a tight seal. In former times, the most ornate sacred flutes and flute stoppers were those of the Biwat people, who live on the middle reaches of the Yuat River, a southern tributary of the Sepik. the role of sacred flutes among the Biwat differed from that of flutes among other New Guinea peoples in several important respects. (McDowell, Nancy, *The Mundugumor: From the Field Notes of Margaret Mead and Reo Fortune*, Smithsonian Institution Press, Washington, D.C., pp. 131-24) In most New Guinea societies such flutes were exclusively male objects, commissioned and owned by clans or other kin associations, and use of the flutes--or even knowledge of their existence--was restricted to initiated men. By contrast, Biwat sacred flutes were owned by individual men and their existence was known to all. (McDowell, pp. 131-33) The rites and initiations of which they formed a part were also sponsored by individuals and open to children of both sexes, and the flutes formed part of the dowries of wealthy young women when they married. (Mead, Margaret, *Tamers and Tumbians in New Guinea*, "Natural History," 34, no. 3 (May-June), pp. 234-46)





The classic, and most common, form of Biwat flute stopper consists of a stylized human image with a small, thin body, stooped shoulders, and a greatly enlarged head, often, as here, depicted with an extremely high, domed forehead. The margins of the chin and cranium are lined with rows of holes, which served for the attachment of hair and other ornaments. (Stohr, Waldemar, *Kunst und Kultur aus der Sudsee: Sammlung Clausmeyer Melanesian*, Rautenstrauch-Joest-Museum für Volkerkunde, Cologne, p. 322, no. 83)

... Although they depict human images, flute stoppers of this type formed part of the ornate flutes known as *ashin*, which were associated with crocodile spirits. When a man wished to make a new *ashin* flute, he commissioned a carver, for whom he had to provide food throughout the carving process, to create the stopper. (McDowell, p. 137) A group of individuals, each contributing materials to adorn the stopper figure, then assembled in secret to decorate the flute in a ceremonial enclosure built on the riverbank. (Mead, p. 238) During the creation and adornment of the flute, a water drum, its sound representing that of the mother crocodile, who ceremonially gave birth to the flute, was played in the enclosure. Vast quantities of precious ornaments of shell, feather, bone, fiber, and other materials were attached to the flute stopper, encrusting it so thickly that often only the eyes of the stopper remained visible. The body of the flute was completely covered in cowrie shells. (Mead, pp. 237-39) Many *ashin* flutes were so heavily embellished that they were unplayable, and small, unadorned flutes had to be played in their stead on ceremonial occasions. (Mead, p. 238).

Once completed, the flute was ceremonially fed; food was offered to the stopper figure, the playing hole, and then to the stopper again before the assembled group was allowed to eat. (McDowell, p. 138) The flute, now representing the "child of the crocodile spirit," was then brought forth and briefly displayed to the entire community before being taken to the house of the owner. Stood upright against the wall and carefully sheathed in mats, the flute was unwrapped periodically to be "fed" by the initiated or to be used in ceremonies. *Ashin* flutes played a central role in the rites known as the crocodile initiation, during which initiates crawled into the mouth of a large crocodile effigy and their bodies were cut by its "teeth" (that is, the cutting implements wielded by the initiators), producing permanent scarification marks on the skin.' (Mead, p. 238) (*Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 2007, p. 88-89)

\$150,000 - 250,000
€150,000 - 260,000

10

**CEREMONIAL DRUM, LOWER SEPIK
RIVER REGION, PAPUA NEW GUINEA**

Wood with polished brown patina, Papuan
monitor skin (*Varanus salvadorii*), red and
ochre pigments
Height 25 1/2in (65cm)

Collection inventory no. "H1282" written in
white on bottom rim.

Provenance

Anthony J.P. Meyer, Galerie Meyer Oceanic
Art, Paris
Dr. Sydney and Rik Hecker Collection,
California, acquired in 1993
Thence by descent

Exhibited

Paris, *Ocenie/Oceania No. 13 - Across the
Pacific*, Galerie Meyer, 29 October - 21
November 1992

**\$4,000 - 6,000
€4,100 - 6,200**





11

KAIAP MALE SPIRIT MASK, TEREBU VILLAGE, EAST SEPIK PROVINCE, WEST SEPIK RIVER COAST, PAPUA NEW GUINEA

barak/yamburai parak

Wood with dark brown patina and natural pigments

Height 18 1/2in (47cm)

Provenance

Anthony J.P. Meyer, Galerie Meyer Oceanic Art, Paris
Dr. Sydney and Rik Hecker Collection, California, acquired in 1998
Thence by descent

John Friede notes on a similar mask from his collection, "Originally these masks were brightly painted. Years of exposure in the smoky interior of a ceremonial house have submerged the color beneath a crusty patina. This type of mask is also found inland from Terebu, in the Mambe area. It was worn by a dancer whose plant fiber costume completely concealed him. It is associated with an important male mythical being (also spelled *barag* or *brag*). (Friede, John, *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 5 Continents Ed., Milan, 2005, p. 89, fig. 39)

\$5,000 - 7,000
€5,100 - 7,200

12[□]

**CANOE PROW ORNAMENT, LOWER
RAMU RIVER, LOWER SEPIK RIVER,
PAPUA NEW GUINEA**

Wood with weathered light brown patina,
remnants of ochre pigment
Height 36 1/4in (92cm)

Provenance

Anthony J.P. Meyer, Galerie Meyer Oceanic
Art, Paris
Dr. Sydney and Rik Hecker Collection,
California, acquired in the 1990s
Thence by descent

Exhibited

Paris, *Oceania No. 9 - The Human Element
in the Art of New Guinea* (illus. as no. 13 in
catalogue), Galerie Meyer, 4-27 July 1991

\$2,000 - 3,000

€2,100 - 3,100





13

MASSIM LIME SPATULA, TROBRIAND ISLANDS, PAPUA NEW GUINEA

Ebony

Length 15 3/4in (40cm)

Provenance

Leo Fleischmann Collection, Vienna/Sydney
(inv. no. "LF/I 66" in white on top of handle)

Anthony J.P. Meyer, Galerie Meyer Oceanic
Art, Paris

Dr. Sydney and Rik Hecker Collection,
California, acquired in the 1990s

Thence by descent

Literature

Beran, Harry, *Betel Chewing Equipment of East New Guinea*, Shire Ethnography, Buck, 1988, Pl. 30

Finely carved with a snake on the handle; the handle topped with two addorsed human figures.

\$5,000 - 7,000

€5,100 - 7,200



14

**FINE AND RARE TRUK ISLAND HEADBAND,
CAROLINE ISLANDS**

Coconut fiber, spiny oyster (*Spondylus*) shell, beads
Length 18in (46cm)

Provenance

Dr. Hahl, Linden Museum, Stuttgart, before 1912
Nelly van Abbeele, Brussels/Amsterdam
Christie's, Amsterdam, 6 December 1999, Lot 514
Bernard de Grunne, Brussels
Important Private Collection, acquired from the above in 2000

Published

Biebuyck, Daniel P., and Nelly van Abbeele, *The Power of
Headdresses: A Cross-Cultural Study of Forms and Functions*,
Tendi, Brussels, 1984, p. 242, pl. 195

Truk Islands artwork is extremely rare with very few works in private collections. This headband which last appeared at auction twenty-three years ago is exquisitely crafted with two rows of finely carved discs from the spiny oyster having natural, varying degrees of orange, interlocked with dark beads and tightly woven on a coconut fiber band.

\$10,000 - 15,000
€10,000 - 15,000



15

BOWL, ADMIRALTY ISLANDS

Wood with shiny dark brown patina
Diameter 16 1/2in (42cm)

Provenance

Christie's, South Kensington, 31 October 1977, Lot 202
California Private Collection

Carved on two feet with a raised abstract bird design on one side;
wear indicative of significant use and age.

\$2,000 - 3,000
€2,100 - 3,100

16 W □

**MONUMENTAL SLIT DRUM,
AMBRYN ISLAND, VANUATU**

fanla

Wood

Height 125in (317.5cm)

Provenance

The Art Institute of Chicago

Christie's, New York, 22 November 1996,
Lot 215

Jerome and Ellen Stern Collection, New York

American Friends of the Israel Museum,

bequeathed by the above in May 2018

*"New Hebrides sculpture is true and truer
than true, because it looks. This is not just
the imitation of the eye, this really is a gaze."
Albert Giacometti**

Sculpted from the trunk of a felled tree, the
center is hollowed out through the vertical
slit; the upper portion carved with the face
of an ancestor with large circular eyes and
diminutive arms at the side.

Crispin Howarth notes, "the face of each
Ambrym slit drum is devoid of a mouth. The
long vertical aperture--Tute--of the musical
part of the drum is the mouth, and the noise
produced by playing the drum is considered
to be a way to summon the ancestors.
Drums have many uses, for ritual and festive
performances, and to communicate and
broadcast over long distances. Complex
beaten rhythms can indicate events, warn
of danger, tell of the death of a person or
announce a meeting and ritually chase away
the bad weather of the hurricane season."
(*Kastom - Art of Vanuatu*, National Gallery of
Australia, Canberra, 2013, p. 80)

*J Flam and M Deutch (eds), *Primitivism
and Twentieth Century Art - A Documentary
History*, University of California Press,
California, 2003, p. 308, n6

\$8,000 - 12,000

€8,200 - 12,000





17

COCONUT GRATER, TIKOPIA ISLAND

Wood with rich honey-brown patina, vegetable fiber, metal
Length 33 3/4in (85.7cm)

Provenance

Christie's, South Kensington, 31 October 1997, Lot 197
California Private Collection

Carved in two parts woven with coconut sennit, the front legs in one piece with a metal grating implement screwed into the front of a graceful, saddle-like seat.

\$5,000 - 7,000

€5,100 - 7,200

18



18

CHIEF'S OR PRIEST'S FORK, FIJI ISLANDS*bulutoko*

Wood with shiny dark brown patina

Length 10 1/2in (26.7cm)

ProvenanceDavid Rosenthal Oceanic Art, San Francisco
California Private Collection

Cf. Clunie, Fergus, *Yalo i Viti*, Fiji Museum, Suva, 1986, p. 190 for a discussion of forks used by chiefs and priests for eating in order to avoid touching food with their hands, and fig. 204 for an example of similar design.

\$2,000 - 3,000**€2,100 - 3,100**

19



19

THROWING CLUB, FIJI ISLANDS*i uli tavatava*

Wood with rich dark brown shiny patina

Length 17in (43cm)

ProvenanceGordon Thomson, England (Collection label dated 1843 on shaft)
Thence by descent through family
English Private Collection**\$1,000 - 1,500****€1,000 - 1,500**

20^Y

LARGE AND FINE NECKLACE, FIJI ISLANDS

waseisei

Sperm whale (*Physeter catodon*) teeth, coconut fiber

Width 16in (40.6cm)

Provenance

Christie's, London, 18 June 1991, Lot 98

Hélène and Philippe Leloup, Paris

Important Private Collection, acquired from the above in 1991

Superbly fashioned and finely strung with twenty-seven even and graduating tusks, this impressive necklace retains its honey color achieved by oiling, smoking, polishing and protecting from light.

Steven Hooper notes, "An enormous variety of necklaces and pendants were made in Fiji in the 19th century. Those made of durable materials such as whale ivory and certain species of shell appear to have been most significant, probably because of their association with the sea, but ephemeral components such as hibiscus fibre (*vau*), leaves and flowers were and remain very important in the manufacture of special garlands (*salusalu*) given to guests and won by those who are the focus of ritual." (*Fiji: Art and Life in the Pacific*, Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, University of East Anglia, 2016, p. 134.)

Cf. (Ibid., figs. 33-36) for similar early to mid-19th century examples.

\$8,000 - 10,000

€8,200 - 10,000





21

CLUB, FIJI ISLANDS

sali

Wood with shiny reddish-brown patina

Length 47in (119cm)

Provenance

Rhode Island Public Library

New York Private Collection

Of classic, elegant *sali* form with a broad, flattened blade decorated with incised square cross-hatch of grooves and a pronounced spur; the unusually light wood of the present work could indicate the intended use was for ceremonial dance.

\$4,000 - 6,000

€4,100 - 6,200



22

KAVA BOWL, FIJI ISLANDS

tanoa

Wood with shiny honey-brown patina

Diameter 17 1/2in (44.5cm)

Provenance

Christies, London, 1 December 1993, Lot 196

California Private Collection

\$1,500 - 2,000

€1,500 - 2,100



23

GONG DRUM, COOK ISLANDS

Wood with varied light and dark brown patina
Length 29 3/4in (75.5cm)

Provenance

Christie's, New York, 11 November 1993, Lot 192
California Private Collection

As noted by Steven Hooper, "The sound of gongs travel great distances, and they continue to be used in Tonga and Fiji for signalling, on formal ritual occasions and for summoning the congregation to church." (*Pacific Encounters: Art & Divinity in Polynesia 1760-1860*, Norwich, The Sainsbury Centre for Visual Arts, 2006, p. 228).

Of columnar form with rectangular sound hole, the present work has wear indicative of significant use within the culture.

\$4,000 - 6,000
€4,100 - 6,200

24

**RARE CEREMONIAL DANCE PADDLE,
PROBABLY RA'IVAVAE, AUSTRAL
ISLANDS**

hoe

Wood with dark brown, original unpolished
patina

Length 38 1/2in (98cm)

Provenance

Hamilton Fish Family, Connecticut, since
1841

Walter Randel, New York

Acquired from the above by the present
owner

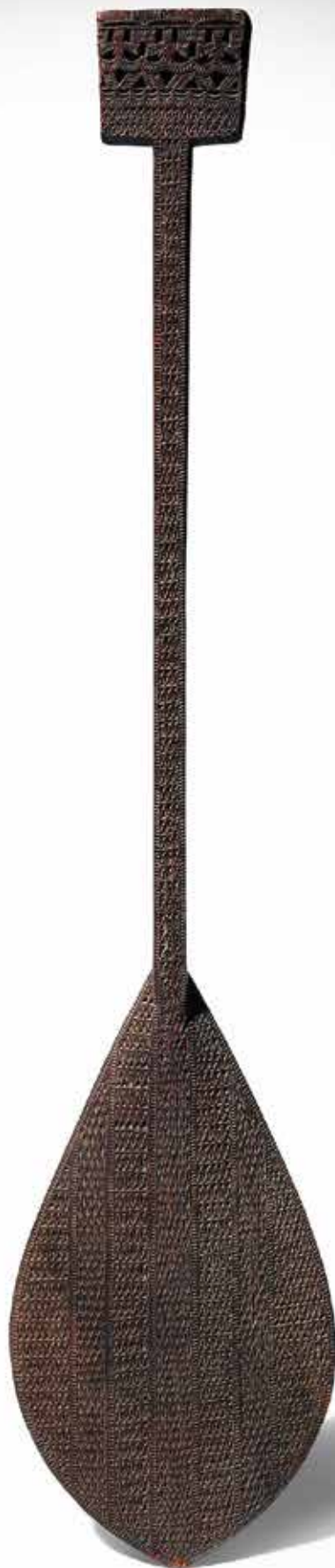
While the use of this paddle is unknown, in
view of the delicateness and fragility, one can
easily hypothesize that it was not intended
for sea. The row of figures along the flat,
bladed pommel (versus the more common
rounded Austral paddle) are reminiscent
of figures more commonly seen on Austral
Islands drums. (Cf. Kjellgren, Eric, *Oceania:
Art of the Pacific Islands in the Metropolitan
Museum of Art*, 2007, fig. 181, formerly in
the James Hooper Collection)

Another paddle, also in the Metropolitan
Museum of Art, shows a similar flat,
rectangular design, but with three rounded
handles above (Ibid., fig. 182, formerly in the
collection of William Oldman).

Cf. Hurst, Norman, *Circle of the Sea:
Creations from Oceania*, Museum of
Natural History, Providence, Rhode Island,
2002, Cat. 6 for a similar *hoe* with similar
rectangular pommel carved with dancing
figures.

\$7,000 - 9,000

€7,200 - 9,300





25

**FINE AND RARE FLY WHISK,
AUSTRAL ISLANDS**

Wood with rich dark brown patina
Length 19 3/4in (50cm)

Provenance

Mark and Carolyn Blackburn Collection,
Honolulu, Hawai'i
Acquired from the above by the present
owner

Finely carved, most likely without the use
of metal tools, with an elegant tapering
shaft terminating with a handle intricately
decorated with finely incised "X" patterns and
an interlocking raised woven pattern at the
top of the handle.

\$8,000 - 12,000
€8,200 - 12,000

26

FINE FAN HANDLE, MARQUESAS ISLANDS

tahi

Wood with brown shiny patina

Length 10 3/8in (26.2cm)

Provenance

James T. Hooper Collection, London/Arundel (cat. no. "H.426" in white on top)

Christie's, London, 17 June 1980, Lot 153

California Private Collection

Eric Kjellgren notes, "Distinctively shaped fans, or *tahi'i*, were carried by *toa* (warriors), *tau'a* (ritual specialists), and other high ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.

Fans were described by many early visitors to the Marquesas, beginning with Cook in 1774. Tahuata has been singled out as having a reputation for finely made fans and many have been collected from that island, including four on Cook's voyage." (*Adorning the World - Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 81)

Finely carved with an openwork handle with two sets of stacked tiki figures standing back to back; rich dark brown patina.

\$8,000 - 12,000

€8,200 - 12,000





27

FAN, MARQUESAS ISLANDS

tahi

Mammalian bone, pandanus leaves, fiber

Height 20 3/4in (52.8cm)

Provenance

Massachusetts Private Collection

The present fan is a rare example with the plain handle carved in bone instead of the typical wood material.

\$4,000 - 6,000

€4,100 - 6,200



28

BOWL, MARQUESAS ISLANDS

ko'oka

Wood with dark brown patina

Diameter 11 3/4in (29.7cm)

Provenance

Christie's, New York, 5 May 1994, Lot 27

California Private Collection

The underside intricately carved overall with classical Marquesan design elements.

\$2,000 - 3,000

€2,100 - 3,100



29

STILT STEP, MARQUESAS ISLANDS

tupuva'e

Wood with rich, dark brown patina

Height 13 1/2in (34.3cm)

Provenance

Ligget Family Collection, New Jersey

Acquired from the above by the present owner with the assistance of Mike Gramly, former Director of the Buffalo Museum of Art

An elegant example of a classic *tupuva'e* with finely incised, clearly delineated facial features and decoration throughout. Carved from one piece of wood, depicting a traditional caryatid tiki figure with his hands to his stomach, the head attached to the bottom of the elegantly curved footrest, the buttocks and legs carved in high relief below; fine proportions with heavily adzed dark brown patina, evident of a highly skilled artist working with stone and shell tools in the early 19th century.

\$12,000 - 18,000

€12,000 - 19,000



30

FINE AND RARE MAORI GOURD MOUTHPIECE, NEW ZEALAND

tuki taha

Wood with shiny black oily ritual patination

Height 4in (10.2cm)

Provenance

James Hooper Collection, London/Arundel (inv. no. "H/35" in white on inside rim)

Christies, London, 24 June 1996, Lot 58
David Rosenthal Oceanic Art, San Francisco
California Private Collection

For two similar *tuki taha*, see Dorothy C. Starzecka, Roger Neich and Mick Pendergrast, *The Maori Collection of the British Museum*, The British Museum Press, 2010, figs. 188 and 189.

\$5,000 - 7,000

€5,100 - 7,200

31^Y

FINE AND RARE MAORI HANDCLUB, NEW ZEALAND

kotiāte

Whalebone (*Physeter catodon*)

Length 15 1/8in (38.2cm)

Provenance

James Malone Collection, Honolulu, Hawai'i, acquired by the 1960s
Terrance Barrow, Honolulu, Hawaii

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i, acquired
from the above in 1992

'Although the shape of the *wahaika* (which literally means "mouth of the fish") was quite distinctive when compared with other forms of *patu* [hand club], this was perhaps the least uniform of all *patu* and clubs, with many small variations in design. *Wahaika* were made of both whalebone and wood. As may be expected, a larger proportion of the wooden *wahaika* have surface carving on the blade when compared to those fashioned from bone. A further variation can be seen in a number of very thin, curved *wahaika* that were fashioned from the crown of the sperm whale's skull.

The most striking features of the *wahaika* were the concave back and the peculiar notch that is carved into the edge of many surviving examples. A number of *wahaika* were also carved on the *reke*, or

butt, and significant numbers also had small human or *manaia* figures carved above the handle.

Like other weapons, the *wahaika* was not only used in battle, but also in ceremony and speech making, where it was used by rangatira to accentuate the delivery of specific points.' (Evans, Jeff, *Maori Weapons in Pre-European New Zealand*, Libro International, Auckland, 2002, p. 38)

Cf. Starzecka, Dorota, Roger Neich, Mick Pendergrast, *The Maori Collections of the British Museum*, The British Museum Press, 2010, figs. 811-18 for six examples carved from whalebone.

Finely carved, most likely from the large jaw bone and without the use of metal tools, this present work has a recess at one edge of the blade and inner curve at the other, a carved *tiki* figure arches back with three fingers on each hand resting on his stomach, pierced through behind neck, arms, back and legs; a *manaia* head in profile with large pierced eyes at the butt; pierced through above the head for suspension cord.

\$20,000 - 30,000

€21,000 - 31,000





32

SUPERB MAORI TREASURE BOX, NEW ZEALAND

wakahuia

Wood with rich brown patina

Length 19in (48cm)

Provenance

Sotheby's, London, 13 December 1977, Lot 341

Jerome Gould Collection, Los Angeles

Australian Private Collection

Sotheby's, Australia, 20 October 2008, Lot 85

Acquired at the above auction by the present owner

Published

Mack, Charles, *Polynesian Art at Auction 1965-1980*, Nasser Publishing, Inc., Massachusetts, p. 141, fig. 4

Of rounded rectangular flat form, recessed all around for the flat lid, with projecting high-relief *wheku* figures at each end, ornately carved overall with exquisite detail throughout, the top of the lid with alternating upward and downward *wheku* figures among a field of swirling designs; rich, dark brown original unpolished patina.

\$40,000 - 60,000

€41,000 - 62,000



**MAORI ANTHROPOMORPHIC PENDANT,
NEW ZEALAND, CA. 1600 - 1850**

hei tiki

Nephrite jade (*pounamu*), *paua* shell, albatross (*Diomedea*) bone;
coconut fiber

Height 4in (10.2cm)

Provenance

Armand Fernandez/Arman, New York/Paris/Vence

Roberta and Lance Entwistle, London/Paris

Important Private Collection, acquired from the above in 1993

After Captain James Cook asked the Maori in Queen Charlotte
Sound about the greenstone or *pounamu*, he wrote:

"We were told all this stone is originally a fish...where they tie a rope
to it, and drag it ashore...it becomes a stone" (Brailsford, Barry,
Greenstone Trails - The Maori and Pounamu, Hamilton, New Zealand,
1996, p. 6).

According to Roger Neich, 'the jade breast ornament called *hei-tiki*
is the most characteristic and most highly valued of all Maori
personal ornaments. In some Maori origin myths, *Tiki* was the first
man, having been created by the god *Tane*. Thus carvings of human
figures in any material whether bone, stone or wood, may be called
a *tiki*. The prefix *hei* indicates something suspended from the neck,
as in *hei-tiki* and *hei-matau*. *Hei-tiki* may be worn by both men and

women, usually hanging vertically but sometimes horizontally from a
suspension point on the side, especially by women. They are passed
down through the generations as family heirlooms, and during a
funeral they will be displayed near the deceased, along with other
family heirlooms. With their own personal names, many *hei-tiki* are
remembered in tribal songs and oral histories. Most of the *mana* or
prestige of the *hei-tiki* derives from its close contact with those great
ancestors who have worn it in the past, rather than from any magical
or mystical meaning. Some would argue for a phallic symbolism in
hei-tiki, while others claim that they represent fertility, perhaps in
the form of a human embryo. Most commentators would agree that
many of the current meanings attached to *hei-tiki* are relatively recent
interpretations of an ancient symbol refined by many generations of
artists. It is only natural that such a potent image as the *hei-tiki* would
be subject to continuing reinterpretation. Consequently, any search
for the "original meaning" of the *hei-tiki* is probably futile.' (*Pounamu:
Maori Jade of New Zealand*, David Bateman Ltd., Auckland, 1997,
pp. 23-25)

This exceptional *hei-tiki* is finely stone carved from a rich, dark-green
nephrite; the head tilts to the left with red sealing wax in the left eye
and remnants of wax in the right; considerable wear on the back
and to the suspension hole indicate an early, possibly 18th century
production date.

\$30,000 - 50,000

€31,000 - 51,000



(actual size)



(actual size)

34

**MAORI ANTHROPOMORPHIC PENDANT,
NEW ZEALAND, CA. 1600 - 1850**

hei tiki

Nephrite jade (*pounamu*)

Height 3 1/2in (8.9cm)

Provenance

Wayne Heathcote, Brussels/London

Important Private Collection, acquired from the above in 1994

Roger Neich notes, "The other basic form of hei-tiki is much rarer, appearing perhaps about once in every ten examples. Here the figure is also full-frontal but sometimes with asymmetrical twist to the body and even one shoulder should be slightly raised. One hand is always raised to the chest or occasionally the mouth, with the other on a

hip, generally both with three large fingers and a spur thumb clearly outlined. Heads are markedly inclined either way on a narrower neck. This form is usually made from a relatively thin piece of nephrite, with small shallow eyes, low relief body moulding, sharp thin edges and a flat back. Projecting ears and elbows are often present and the suspension hole is frequently large and prominent, passing straight through the front of the head. Inanga or light green nephrite is clearly the preferred stone for this basic form." (Neich, Roger, *Pounamu: Maori Jade of New Zealand*, David Bateman/Auckland Museum, 1997, p. 27)

Cf. (Ibid.) p. 26 for two similar *hei-tikis* of this style.

\$20,000 - 30,000

€21,000 - 31,000

35

**MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND,
CA. 1600 - 1850**

hei tiki

Nephrite jade (*pounamu*)

Height 4 5/8in (11.7cm) and 3/4in (2cm) thick

Provenance

New York Private Collection

Acquired from the above by the present owner

A thick, compact and powerfully stone-carved example in green *pounamu*, most likely of the *inanga* variety from Westland, carved overall with much dimension and muscularity, the head turned to the left with large eyes, clearly defined nose and open mouth, the arms with broad shoulders bent at the elbows and resting on the thighs; the top suspension hole worn through indicative of much use and age.

\$35,000 - 50,000

€36,000 - 51,000



(actual size)



36^Y

INLAID 'ROOTSTOCK' CLUB, FIJI ISLANDS

vunikau bulibuli

Wood with polished reddish-brown patina, marine ivory, fiber
Length 46 1/4in (117.5cm)

Provenance

Hélène and Philippe Leloup, Paris

Important Private Collection, acquired from the above in 1992

This massive and handsome club would have arguably been a prized weapon of a Fijian warrior. Inlaid ivories highlight the head of the club, formed by sawn-off roots. The base of the handle is carved with rows of parallel grooves and fiber bands to provide a good grip to enhance the ability of the warrior to wield the club.

\$4,000 - 6,000

€4,100 - 6,200

37

MAORI LONG CLUB, NEW ZEALAND

tewhatewha

Wood with shiny honey-brown patina, fiber, kererū (*Hemiphaga novaeseelandiae*) feathers

Length 51 1/2in (131cm)

Provenance

Christie's, London, 8 March 1994, Lot 251
California Private Collection

'The *tewhatewha* was commonly referred to by Maori as the "rakau rangatira", or chiefly weapon. This was because it was often seen in the hands of chiefs, either signalling warriors during battle, on the marae, or marking time for paddlers in *waka taua* [war canoes]. It was particularly effective for this because it stood out physically from all other weapons, and the feathers that usually decorated it added to its visibility.' (Evans, Jeff, *Maori Weapons in Pre-European New Zealand*, Libro International, Auckland, 2002, p. 17)

\$4,000 - 6,000

€4,100 - 6,200



37



38

MAORI FIGHTING STAFF, NEW ZEALAND

tiaha

Wood with shiny light brown patina

Length 43in (109cm)

Provenance

Victor Teicher Collection, New York

Alan Steele Tribal Fine Art, New York

Sydney and Hilary Hecker Collection, California, acquired in 1999

Thence by descent

Below average in length but classical in form, the proximal end features two stylised heads (*upoko*) handsomely carved back to back, with a tongue (*arero*) extending out of the mouth.

\$2,000 - 3,000

€2,100 - 3,100

39

MAORI BUGLE FLUTE, NEW ZEALAND

putorino

Wood with shiny dark brown patina, fiber, *paua* shells

Height 19 5/8in (49.5cm)

Provenance

Pierre Bovis, Santa Fe

Mauna Kea Gallery, Honolulu

Ron Nasser, New York

Anna and Chris Thorpe, Sydney

Hawaiian Private Collection

Bonhams, New York, 9 November 2011, Lot 12

Acquired by the present owner from above

\$4,000 - 6,000

€4,100 - 6,200



40

BOWL, MAUI ISLAND, HAWAI'I

umeke la'au

Wood (probably kou)

Diameter 16 1/2in (42cm)

Provenance

California Private Collection

Finely carved with the thick base leading to rounded tapering walls; two *pewa* repairs to one side and square repair at center bottom; fine varied light and dark brown surface illustrating the dramatic contrast of golden sapwood against rich, dark heartwood.

\$4,000 - 6,000

€4,100 - 6,200



(actual size)

41^Y

HOOK PENDANT, HAWAIIAN ISLANDS

lei niho

Sperm whale (*Physeter catodon*) tooth

Height 3 7/8in (9.8cm)

Provenance

James Malone Collection, Honolulu, Hawai'i, acquired by the 1960s
Terrance Barrow, Honolulu, Hawai'i

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i, acquired
from the above in 1992

Finely carved in classic form and large in scale, the upright shank
with transverse suspension hole, the hook bend curving back from it
an obtuse angle; fine honey brown patina.

Worn by both men and women of high social status, the *lei niho palaoa* was the most valuable of chiefly adornments, inferior in symbolic value only to the feather capes and cloaks which were reserved for the Hawaiian aristocracy (Wardwell, Allen, *Island Ancestors*, The Detroit Institute of Arts Founder Society, 1994, p. 240).

Roger G. Rose notes, "Early versions of the Hawaiian hook pendant exist in coral, shell, calcite and other substances, but the preferred material was whale ivory. The scarce resource was obtained from the teeth (*niho*), of beached sperm whales, (*palaoa*), which were claimed by chiefs on whose beaches they occasionally foundered." (*Hawai'i: The Royal Islands*, Bishop Museum Press, 1980, p. 196)

\$4,000 - 6,000

€4,100 - 6,200

Selections from the Collection of Marshall and Caroline Mount

Lots 42 - 61



Marshall Mount's life long passion for art history began as a Columbia College student. His studies with luminaries Paul Wingert, Robert Goldwater, Meyer Schapiro and Hans Himmelhaber led him to focus on African and Oceanic art. And, upon Wingert and Goldwater's recommendations, he received a Rockefeller Foundation Fellowship to do research throughout sub-Saharan Africa on the "new" contemporary African art. His field research, done in 1961- 62, became the basis for his doctoral dissertation and book, *African Art: The Years Since 1920*. The Foundation also approved his researching and collecting traditional African art. Two of the many pieces he collected are in this auction: the Bamana Ointment Jar (Lot 48) and a Dan Kran Bagle Mask (Lot 53). Marshall also became fascinated with crafts and utilitarian objects—the stuff of everyday life—which became a permanent and important part of his teaching and collecting. Marshall kept returning to Africa: to Johannesburg, Addis Ababa and Khartoum on a second Rockefeller grant; to the 1966 first World Festival of Black Arts in Dakar, to lead small group tours and just to visit and collect.

Marshall and Caroline met at the 1982 opening of the Metropolitan Museum of Art's Michael Rockefeller Wing. This art was all new to Caroline; she soon came to share Marshall's love of Africa (as well as Asia). They traveled and collected together going, for example, to the annual "SingSing" in Papua New Guinea, the Naga Festival in

Myanmar, funerals in Indonesia's Torajaland and Samosir Island, the annual gathering of the Woodaabe people in Niger, a Dogon Mask Festival, a Yoruba Gelede evening dance in the Republic of Benin, and visited groups living in Ethiopia's Omo Valley.

In 2004, with a Faculty Fellowship from the NYS Fashion Institute of Technology, they spent three months in the Grassfields region of Cameroon. Marshall researched the state of traditional art, contemporary painting and the annual festivals taking place in almost every village and town. He and Caroline participated in festivals, visited Fons and artists, collected masks, textiles, and artifacts, including an N-Kang Male Leader Mask in this auction (see Lot 44).

Their last trip to Africa they was with Jerry Vogel in 2013, to the Ivory Coast and Burkina Faso. By 2017 pancreatic cancer prevented Marshall from returning to Africa but he and Caroline still went to Paris to enjoy and buy at the Parours. Marshall remained involved with their collection and with the "doings" of the African art world until his death in November, 2018, a month before his 91st birthday.

The objects in this auction are among Marshall and Caroline Mount's favorite pieces from a lifetime of collecting.

42

NAMJI/DOWAYO DOLL, NORTHERN CAMEROON

Wood, beads, metal, leather, fiber, coins

Height 16 1/4in (41.2cm)

Provenance

Marshall and Caroline Mount Collection, Jersey City, New Jersey,
acquired in northern Cameroon in 1989

Published

Page, Donna, *A Cameroon World: Art and Artifacts from the Marshall
and Caroline Mount Collection*, QCC Art Gallery Press, 2007, pl. 138

Donna Page notes (*Ibid.*, p. 177), 'Dowayo women who have
difficulty conceiving, carry such "dolls" on their backs, treating them
as surrogate newborn babies. This figure is not related to the wood
toy dolls girls play with, which are similar in form but lack any added
materials.'

\$4,000 - 6,000

€4,100 - 6,200





43

**MAMBILA SIDE-BLOWN TRUMPET,
NORTHERN GRASSFIELDS**

Wood with dark brown patina, camwood, raffia
Height 48 3/4in (124cm)

Provenance

Marshall and Caroline Mount Collection, Jersey City, New Jersey

Published

A Cameroon World: Art and Artifacts from the Marshall and Caroline Mount Collection, The City University of New York, QCC Art Gallery Press, 2007, pl. 111

\$4,000 - 6,000

€4,100 - 6,200

44

**KOM MALE LEADER MASK, WESTERN GRASSFIELDS,
CAMEROON**

n'kang

Wood, metal, human hair, cord, cowrie shells, camwood, glass beads, nails
Height 21in (53.4cm)

Provenance

Marshall and Caroline Mount Collection, Jersey City, New Jersey, collected in the Grassfields, Cameroon

Published

A Cameroon World: Art and Artifacts from the Marshall and Caroline Mount Collection, The City University of New York, QCC Art Gallery Press, 2007, pl. 80A, 80B and front cover

Donna Page notes (Ibid., p. 37), "The expressive male mask, with its bold features, has a coiffure and beard of human hair banded by cowries, camwood, and beads. This mask was carved in wood, then plated with white metal, as was its female counterpart. The beads and cowries are a mark of wealth and the insignia of a titled person. This powerful image is known as a leader mask (*Mabu, N'Kang, Kam*) because it appeared first during any performance by a group of masqueraders. The leader's costume, a woven raffia tunic tufted with human hair, was created by a specialist who worked, hidden from view, within the compound of a regulatory society. The hair of all the men in that society was worked into the tunic. Thus, when a leader mask dances, he represents all of the men in that association."

\$8,000 - 12,000

€8,200 - 12,000





45

BAMANA MASK, MALI

kono

Wood with light brown encrusted patina

Length 45in (114.5cm)

Provenance

Marshall Mount, acquired in Bamako in the mid-1970s

Marshall and Caroline Mount Collection, Jersey City, New Jersey

Published

Colleyn, Jean-Paul (ed.), *The Art of Existence in Mali*, New York, Zurich, Gent, Museum for African Art/Museum Rietberg/Snoeck-Ducaju, 2001, p. 187, fig. 167

Exhibited

African Art from New Jersey Collections,

January – April 1983, Montclair Art Museum, Montclair, New Jersey;

13 September 2001 - 19 May 2002, Museum for African Art, New York;

28 February - 11 May 2003, Milwaukee Art Museum, Milwaukee

Bamana: The Art of Existence in Mali,

July 2003, NSU Museum of Art, Ft. Lauderdale, FL,

According Jean-Paul Colleyn (Ibid., p. 188), "The *Kono* masks are the largest, the most stylized, and the barest of the horizontal masks. This mask's form is very simple and it seems naked compared to the *Komo*, covered as it is with horns, claws, teeth and feathers. The wood mask has no horns, but does have large ears. Again differing from the *Komo*, the eyes are marked, though this is only apparent when the mask bows his head. Covered with a crust proper to the *boliv*, the *Kono* masks are nonetheless periodically washed and bleached with kaolin."

\$15,000 - 20,000

€15,000 - 21,000

46

BAMANA ANTELOPE HEADDRESS, MALI

chiwara

Wood with dark brown patina, vegetable fiber, beads, shells

Height 20 1/2in (52cm)

Provenance

Marshall Mount, acquired in Bamako in the mid-1970s

Marshall and Caroline Mount Collection, Jersey City, New Jersey

\$2,000 - 3,000

€2,100 - 3,100





47

47

BIDJOGO AGE GRADE SOCIETY CREST, GUINEA BISSAU

Wood, natural pigments, chicken (*Gallus domesticus*) feathers
Width 25in (64cm)

Provenance

Field collected in the Bidjogo Islands by James Anderson, a USAID official
Robert Banks, Banks-Primitive, Gaithersburg, Maryland
Marshall and Caroline Mount Collection, Jersey City, New Jersey, acquired from the above in February 2006

\$1,000 - 1,500
€1,000 - 1,500

48

BAMANA FIGURAL JAR/OINTMENT CONTAINER, MALI

Wood with rich dark brown patina, beads, fibers, metal
Height 16 1/4in (41.2cm)

Provenance

Marshall Mount, Jersey City, New Jersey, acquired in Bamako in 1961
Thence by descent to family
Sotheby's, New York, 7 May 2016, Lot 70
Marshall and Caroline Mount Collection, Jersey City, New Jersey

Seated stoically on the lid, the female displays classical features of Bamana sculpture tradition, including pointed breasts, block-like feet, shovel-shaped hands; the head with convex profile with a jutting mouth, globular eyes, and prominent divided headdress arranged in transverse planes parallel to the shoulders. Multi-colored glass beads adorn her neck, wrists and waist.

In his discussion of female figural sculpture, Robert Goldwater notes, "The female figures have been referred to as queens, and it has been suggested that they are type-portraits, much like those of the Bushongo kings. Their attitudes and attributes certainly suggest high rank of some sort, and they may indeed portray chiefs and chiefs' wives." (*Bambara Sculpture from the Western Sudan*, The Museum of Primitive Art, New York, 1960, p. 17)

\$8,000 - 12,000
€8,200 - 12,000





49

TUSSIAN MASK, BURKINA FASO

Ioniake

Wood, resin/wax, natural pigments, red (*Abrus precatorius*) seeds, glass, fiber
Height of mask: 19 1/2in (49.5cm) (not including fringe)

Provenance

Marshall Mount, acquired in Bobo Diolasso, Burkina Faso in 1972
Marshall and Caroline Mount Collection, Jersey City, New Jersey

Of flat, rectangular shape with a guardian spirit carved on top, pierced eye holes and three inlaid mirrors divided by an X-shaped line across the mask, made by applying a layer of wax into which red seeds were inserted.

\$3,000 - 5,000

€3,100 - 5,100



50

**BIDJOGO BOVINE HELMET MASK,
BISSAGOS ISLANDS, GUINEA BISSAU**

vaca-bruto

Wood, pigments, domesticated cow horns,
vegetable fibers, glass

Height 15 1/2in (39.4cm)

Provenance

Amyas Naegele, New York
Marshall and Caroline Mount Collection,
Jersey City, New Jersey

\$3,000 - 5,000

€3,100 - 5,100



51

IGBO JANUS SHRINE FIGURE, NORTHEAST REGION, NIGERIA

ntekpe

Terracotta with buff surface

Height 12in (30.5cm)

Provenance

Dr. Robert and Helen Kuhn Collection, Los Angeles
Sotheby's, New York, 20 November 1991, Lot 43
Stanley and Sara Lederman Collection, New York
Marshall and Caroline Mount Collection, Jersey City, New Jersey

Published

Cole, Herbert, *Icons - Ideals and Power in the Art of Africa*,
Smithsonian Institution Press, Washington, D.C., 1989, fig. 52
Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames & Hudson,
London, 1998, p. 92, fig. 1

Exhibited

Washington, D.C., National Museum of African Art,
Icons - Ideals and Power in the Art of Africa, 25 October 1989 -
3 September 1990

\$5,000 - 7,000

€5,100 - 7,200

**GA'ANDA SPIRIT VESSEL, EASTERN
GONGOLA VALLEY, NIGERIA**

mbirhlen'nda

Terracotta with light brown buff surface

Height 28 1/2 in (72.5 cm)

Provenance

Amyas Naegele, New York

Marshall and Caroline Mount Collection,
Jersey City, New Jersey

Cf. "Tribal Arts", Summer 2009, p. 65 for a
similar spirit vessel documented in situ by
Arnold Rubin in 1970.

\$3,000 - 4,000

€3,100 - 4,100





53

DAN MASK, CÔTE D'IVOIRE

bugle

Wood with reddish-grey patina, metal teeth, nail to chin
Height 11in (28cm)

Provenance

Purportedly Dr. George Harley Collection, Merry Point, Virginia
Marshall Mount Collection, acquired in Abidjan in 1961
Thence by descent to family
Arte Primitivo, New York, 3 March 2016, Lot 426
Marshall and Caroline Mount Collection, Jersey City, New Jersey

Of classic form with tubular eyes, forehead band and open mouth with full lips inset with three metal teeth; the back with deeply carved eye sockets and wear indicative of significant age and use.

\$4,000 - 6,000

€4,100 - 6,200

54

DAN-KRAN MASK, LIBERIA

Wood, red paint, cloth, fiber, nails, shells

Height of mask: 11in (28cm)

Height overall: 30in (76cm)

Provenance

Leonard Kahan Gallery, New York
Marshall and Caroline Mount Collection,
Jersey City, New Jersey, acquired from the
above in 1981

\$2,000 - 3,000

€2,100 - 3,100





(actual size)

55

**BEMBE MALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood with shiny brown patina, porcelain eyes
Height 7in (17.5cm)

Provenance

Irwin and Ceci Smiley Collection, New York
Marshall and Caroline Mount Collection, Jersey City, New Jersey

The standing figure with proportionally-long torso decorated on the front with raised cicatrice marks, holding a bell (*dibu*) in each hand.

**\$3,000 - 5,000
€3,100 - 5,100**

56

**TEKE MALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

buti

Wood with reddish-brown patina

Height 12 1/4in (31cm)

Provenance

Marshall Mount Collection, acquired in 1952

Thence by descent to family

Arte Primitivo, New York 2 March 2016, Lot 494

Marshall and Caroline Mount Collection, Jersey City, New Jersey

\$3,000 - 5,000

€3,100 - 5,100





57

**RARE LIA, SENGELE PARADE KNIFE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Metal, wood

Height 20in (51cm)

Provenance

William W. Brill Collection, New York

Sotheby's, New York, 17 November 2006, Lot 125

American Private Collection

Sotheby's, New York, 15 May 2017, Lot 113

Marshall and Caroline Mount Collection, Jersey City, New Jersey

Anthropomorphic knives are rare. See Evan Maurer, *The Intelligence of Forms: An Artist Collects African Arts*, Minneapolis, Minn. Minneapolis Institute of Arts / University of Washington Press, 1991, figs 38 and 39 for two related weapons from the Jean Willy Mestach Collection.

\$6,000 - 9,000

€6,200 - 9,300

58

ANYI-SANWI MEMORIAL HEAD, KINJABO REGION, GHANA

Terracotta with dark grey buff surface

Height 8 1/4in (21cm)

Provenance

Helena Rubinstein Collection, Paris/New York

Dr. Herbert J. Kayden and Dr. Gabrielle Reem Kayden Collection,
New York

Marshall and Caroline Mount Collection, Jersey City, New Jersey

\$2,000 - 3,000

€2,100 - 3,100





59

NUPE DOOR, CARVED BY SAKIWA THE YOUNGER, LAPAI, NIGERIA

ilekun

Wood

Height 71 1/2in (182cm)

Provenance

Issaka Zango, New York, ca. 1980

Susan and Jerry Vogel, New York

Sotheby's, New York, 12 May 2012, Lot 100

Marshall and Caroline Mount Collection,
Jersey City, New Jersey

Attributed to Sakiwa the Younger, of Lapai
(see P. Stevens, 'Nupe Wood Carving',
Nigeria Magazine, vol. 88, March 1966, p. 32
and 34)

"Until well into the twentieth century, Nupe leaders and other important people commissioned carved wooden doors for the entrances to their compounds as an indicator of their wealth and status. As is typical, this door was created from multiple panels, each of which is decorated with relief carvings. In addition to abstract decorative patterns, representations from the natural world, such as the snake, birds, and quadruped in this example, are frequent subjects. Elements relating to Islam, the dominant religion among the Nupe, such as the Koranic writing board and mosque plans seen here, are often included. Other objects made by people are sometimes depicted too, such as sandals, guns, and even airplanes." (Sidney and Lois Eskenazi Museum of Art, Indiana University, WEB, nd.)

\$20,000 - 30,000

€21,000 - 31,000

60

**SAKALAVA OR VEZO FUNERARY POST,
MADAGASCAR**

aloalo

Wood with grey weathered patina

Height 74 1/2in (190cm)

Provenance

Alain Lecomte, Paris

Dimondstein Tribal Arts, Parcours des
Mondes, Paris 2017

Marshall and Caroline Mount Collection,
Jersey City, New Jersey

Intricately carved with a female figure
standing on a rectangular base, her left hand
raised to her head, supporting a large and
elaborate openwork panel with geometric
designs and a pair of birds standing on top.

\$4,000 - 6,000

€4,100 - 6,200





61

**ELEMA MASK, PAPUAN GULF,
PAPUA NEW GUINEA**

Tapa, plant fiber frame, pigments
Height 17 1/2in (44.5cm)

Provenance

Probably William Oldman Collection
(Collection tag "31,131" and "Oldman"
on reverse)

Tepper Auction House, New York
Marshall and Caroline Mount Collection,
Jersey City, New Jersey

According to the Oldman online ledgers,
item 11310 is listed as a "New Guinea
Head Ornament," acquired from Stevens 6
May 1904, then sold to E. Little Cont' on 4
December 1907.

Another collection number "154" written in
black ink on the rim.

\$4,000 - 6,000

€4,100 - 6,200

African Art

Lots 62–141





62

BONGO RINGED FUNERARY POLE, SOUTH SUDAN

ngya

Wood with weathered patina

Height 23 1/4in (59cm)

Provenance

Netherlands Private Collection

As noted by Klaus-Jochen Krüger, "It is quite unusual to find sculptures from the southern part of Sudan in early collections, whether public or private. This war-torn region has been inaccessible for many years, and, until very recently, southern Sudan was one of the few regions unscathed by African traders scouting for works of art. Sculpture from this remote region has only recently begun to appear in greater numbers on the art market, but despite their lack of pedigree they are worthy of detailed examination." ("Tribal Arts," Winter/Spring 1999/2000, p. 82)

Cf. (Ibid.) figs. 16-18 for similar ringed examples of the Tonj pole styles I and II.

\$8,000 - 12,000

€8,200 - 12,000

63 ^W □

MONUMENTAL ARUSSI (ARSI) FIGURAL STELA, ETHIOPIA

Stone

Height 82in (208cm)

Provenance

Jerome and Ellen Stern Collection, New York

American Friends of the Israel Museum, bequeathed by the above in May 2018

Very little research has been conducted on these stelae from the Arsi province of Ethiopia, known for the considerable variety of stelae of all shapes and sizes.

Cf. Musée Barbier-Mueller, Anthropomorphic stela. Arsi province, Ethiopia. 18th-19th century. Stone. H. 148 cm. Former private collection and Michel Van Den Dries collection, Gavere. Inv. 1027-196

\$20,000 - 30,000

€21,000 - 31,000





64

**SAAMBA FIGURE, NORTHERN TANGA
REGION, TANZANIA**

Wood, hardened earthenware with black
ritual patina

Height 17 1/2in (44.5cm)

Provenance

James Stephenson African Art, New York
David Blackhurst Collection, Bakersfield,
California

\$2,500 - 3,500

€2,600 - 3,600

65

NYAMWEZI FEMALE FIGURE, TANZANIA

Wood with dark brown ritual patina
Height 22 1/2in (58cm)

Provenance

Pierre Darteville, Brussels, acquired in 1980

Of enigmatic form, the female sits on a stool with her legs off the ground leaning slightly forward; her spherical head with diminutive facial features looking slightly upwards and resting on broad, squared shoulders above conical breasts with thick torso and thin arms held away from the body and bent at the elbow.

\$4,000 - 6,000
€4,100 - 6,200





66

MAKONDE MASK, MOZAMBIQUE

lipiko

Wood, beeswax, natural pigment

Height 10 3/4in (28cm)

Provenance

Jonathan and Eve Lowen Collection, London
Robert and Helen Kuhn Collection, Los Angeles
New York Private Collection

Published

Cole, Herbert, *I am not myself: The art of African masquerade*,
Museum of Cultural History, University of California, Los Angeles,
1985, fig. 82.

Robbins, Warren and Nancy Ingram Nooter, *African Art in American
Collections*, Smithsonian Institution Press, Washington, DC, 1989,
fig. 1353

Exhibited

Mission Viejo, California, The Saddleback College Art Gallery, 1985;
Santa Barbara, The Santa Barbara Museum of Art, 1985;
Los Angeles, The Museum of Cultural History, University of California
at Los Angeles, 1985,

I am not Myself: The art of African masquerade

New York, The Museum for African Art, *Exhibition-ism: Artists and
Ancestors in African Art*, 14 October 1995 - 5 March 1995

In a letter from William Fagg, Fagg writes, "This very fine and rare
mask is one of the very best known to me, only being exceeded in
importance by certain famous masks in the German museums from
the period before the First World War. It is one of the very few which
still have the full scarification."

\$8,000 - 12,000

€8,200 - 12,000

67

LWENA FIGURAL PIPE, ANGOLA

Wood with light brown shiny patina, metal

Height 7 1/2in (19cm)

Provenance

New York Private Collection

Imaginative in form, the figure is carved straddling the pipe bowl
between the legs; the hands with delineated fingers rest gently on the
chest, the face with classic Lwena features including large coffee-
bean eyes and incised linear cross pattern on the forehead.

\$4,000 - 6,000

€4,100 - 6,200





68

**TSONGA OR SHONA-NDIAU HEADREST, MOZAMBIQUE/
ZIMBABWE/SOUTH AFRICA**

Wood with rich honey-brown patina
Height 6 3/8in (16cm)

Provenance

Peter Westerdijk Collection, Netherlands

Of imaginative and fanciful design, the figure devoid of a torso, with an impressive spherical head placed perfectly centered on slightly

bowed feet and arms extending up and out with delineated fingers grabbing each end of the head support.

Cf. Dewey, William J., *Sleeping Beauties: The Jerome L. Joss Collection of African Headrests at UCLA*, Regents of University of California, Los Angeles, 1993, p. 77, cat. no. 72

\$8,000 - 12,000

€8,200 - 12,000



69

OVIMBUNDU MASK, ANGOLA

Wood with natural pigment

Height 7 3/4in (19.5cm)

Provenance

Jo de Buck, Brussels

French Private Collection, acquired in the 1990s

Of panel form, pierced around the edges, with features reminiscent of figures carved on Ovimbundu staffs, with proportionally large eyes, linear nose, diminutive mouth and incised cross design highlights on the cheeks, forehead and chin.

\$6,000 - 8,000

€6,200 - 8,200



70

CHOKWE COMMEMORATIVE FEMALE FIGURE, ANGOLA

mwana ngana

Wood with rich, dark brown patina with traces of ochre pigment,
human hair

Height 13 3/4in (35cm)

Provenance

Senegalese Private Collection, prior to 1960
Pierre Dartevelle, Brussels

A CIRAM Report (no. 0521-OA-326X-2) concluding the figure
was carved in the early 20th Century or earlier accompanies the
sculpture.

The figure probably represents a chief's leading wife or queen mother,
both of whom held important courtly positions in Chokwe society.
She stands firmly on a square base with legs bent at the knees, her
arms at her side with both hands in front. Her fingers and hands are
emphasized and clearly delineated. Her sloping shoulders frame her
projecting, conical shaped breasts. The face projects slightly forward
with high cheekbones and full lips. The figures naturalism is further
enhanced by her opulent coiffure, composed of real hair.

\$40,000 - 60,000

€41,000 - 62,000

71

**RARE SUKU/YAKA/ZOMBO JANUS SLIT DRUM, ANGOLA/
DEMOCRATIC REPUBLIC OF THE CONGO**

nkoko ngombo

Wood with polished brown patina

Height 13 3/4in (35cm)

Provenance

Philippe Laeremans, Brussels
Mark Eglinton, New York
David Blackhurst Collection, Bakersfield, California

Slit drums from the Yaka are the distinctive instrument of the
diviner who is served with searching for the meaning of strange
occurrences, misfortune, illness and untimely death (Bourgeois,
Arthur P., *Art of the Yaka and Suku*, Alain et Françoise Chaffin, Paris,
1984, p. 97). Janus slit drums are very rare. Each face in the work
presented here has classical exaggerated features often seen in the
artwork of these cultures. The handle, through extensive use and
handling, is much lighter in color than the other surfaces.

\$10,000 - 15,000

€10,000 - 15,000





72

CHOKWE FIGURAL DIVINATION GROUP, ANGOLA

Wood with shiny brown patina
Height 5in (12.7cm)

Provenance

Nobel and Jean Endicott Collection, New York
Acquired from the above by the present owner

\$3,000 - 5,000
€3,100 - 5,100



73

LWENA FEMALE FIGURE, ANGOLA

Wood with polished dark brown patina
Height 4 1/4in (11cm)

Provenance

Joseph Herman Collection, London
New York Private Collection, acquired in the 1990s

Diminutive in scale yet with immense presence, this female figure stands on a square base with delineated toes, legs slightly bent at the knees, she holds her hands with delineated fingers at her abdomen suggesting maternal purpose; her squared shoulders supporting her head turned slightly to her right with pensive, meditative expression.

\$5,000 - 7,000
€5,100 - 7,200



74

HEMBA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

so'o

Wood with dark brown encrusted patina

Height 8in (23cm)

Provenance

Belgian Private Collection

Connecticut Private Collection, acquired in the 1980s

Frank Herreman notes, "So'o masks represent the chimpanzee of the same name and are the symbol of the untouched and untamed wilderness. They serve as a symbol of the passage of the deceased to the other world of the spirits." (*Facing the Mask*, Museum for African Art, New York, 2002, p.23)

\$8,000 - 12,000

€8,200 - 12,000



75

**RARE AND EXCEPTIONAL LUBA-TABWA DIGNITARY'S STAFF,
DEMOCRATIC REPUBLIC OF THE CONGO**

kibango

Wood with rich brown patina

Height 63in (160cm)

Provenance

Reportedly Charles Ratton, Paris

Private Collection, acquired in the early 1940s

Schwartz Family Collection, Tintigny, Belgium

Pierre Darteville, acquired from the above in 1966

Published

Berjonneau, Gerald and Jean-Louis Sonnerly, *Rediscovered Masterpieces of African Art*, Foundation Dapper, Art 135, Boulogne, 1987, fig. 284

Neyt, Francois, *Luba - To the source of the Zaire*, Musée Dapper, Paris, 1993, p. 119

Nooter Roberts, Mary and Allen F. Roberts, *Memory - Luba Art and the Making of History*, Prestel, New York, 1996, cat. no. 65

Exhibited

Paris, France, *Luba. Aux sources du Zaire*, Musée Dapper, 25 November 1993 - 17 April 1994

Memory - Luba Art and the Making of History:

New York City, New York, The Museum of African Art, 2 February - 8 September 1996;

Washington, D.C., The National Museum of African Art, Smithsonian Institution, 30 October 1996 - 26 January, 1997;

Buffalo, New York, Albright-Knox Art Gallery, 26 July - 5 October 1977;

Wellesley, Massachusetts, Davis Museum & Cultural Center, Wellesley College, 5 February - 7 June 1998

ESTIMATE ON REQUEST

An Anthropomorphic Luba-Tabwa Dignitary's Staff

A rare emblem of prestige and authority from the Democratic Republic of Congo

- By François Neyt

This exceptional dignitary's staff, which displays both Luba and Tabwa morphological traits, is a product of the Luba Kingdom, whose development in the 18th and 19th century warrants description here. Its stylistic characteristics indeed reveal Luba, Tabwa, and even Hemba influences, from a specific workshop and in a specific style. It will also be relevant to mention the role of feminine power among the kings and the chiefs who depended on it as well as that of the *vidye* spirits. These kibango staffs were of such great importance that few people had the right to see them, but no one was unaware of their existence. (Burton W.E.P., *Luba Religion and Magic in Custom and Relief*, Annales M.R.A.C., Sciences de l'homme n° 35, Tervuren, 1961, p.31; Neyt François, *Luba. Aux sources du Zaïre*, Musée Dapper, Paris, 1993, p.111-138)

Luba History in the 18th and 19th Centuries
The birth of the Luba Kingdom around the 16th century occurred in the middle of the Upemba Depression, among the Central Luba, more commonly known as the Luba Shankadi. The Luba Kasai (Western Luba) inhabited the area west of them, and the Eastern Luba occupied the areas northern and eastern parts of the Upemba Depression. They extended their influence as far as Lake Moero by moving up the shores of the Luvua River and beyond the Lukuga River, which drains into Lake Tanganyika. Prince Buki, banished from the royal court by King Kumwimbe Ngombe (1810 to 1840), was sent to the north and the east of the kingdom. He took advantage of his situation to multiply the insignia of power in these places, and gave major local chiefs the right to own and use regalia, including staffs, caryatid stools, and ritual and ancestral effigies. The Tabwa, who inhabited the western shores of Lake Tanganyika, were among the groups that obtained these rights.

The Message Inscribed on the Figurative Staff

The staff is carved of medium density wood, and is 160 centimeters (63 inches) long. It has a light brown patina and is decorated at the center with a small wooden sphere that separates two long segments rendered as barber's pole spirals. This medial sphere is a sign of authority. There is no decoration at its upper extremity, but the upper third of the staff is a female figure rendered standing on an elongated and slightly concave rectangular base that has lozenge and triangle designs on all four of its sides and tapers as it extends downwards.

Ce sceptre exceptionnel, portant les signes morphologiques luba et tabwa, s'inscrit dans l'histoire du Royaume luba dont l'évolution mérite d'être décrite aux XVIIIe et XIXe siècles. Ses traits stylistiques révèlent en effet les apports luba et tabwa et même hemba dans un atelier et un style déterminé. Il importe aussi de dévoiler le rôle du pouvoir féminin entre les rois et les chefs qui en dépendent ainsi que la place des génies *vidye*. Ces sceptres kibango ont une telle importance que peu de personnes ont le droit de les voir bien que nul n'ignore leur existence. (Burton W.E.P., *Luba Religion and Magic in Custom and Relief*, Annales M.R.A.C., Sciences de l'homme n° 35, Tervuren, 1961, p.31; Neyt François, *Luba. Aux sources du Zaïre*, Musée Dapper, Paris, 1993, p.111-138)

L'histoire luba aux XVIIIe et XIXe siècles
La naissance du royaume luba vers le XVIème siècle se développe au centre de la dépression de l'Upemba: ce sont les Luba centraux, plus connus sous le nom de Luba Shankadi. Les Luba Kasai (Luba occidentaux) s'étendent vers l'ouest; les Luba orientaux habitent au nord et à l'est de la dépression de l'Upemba. Ils ont étendu leur influence jusqu'au lac Moero en remontant les rives de la Luvua et au-delà de la rivière Lukuga, exutoire du lac Tanganyika. Le prince Buki, exilé de la cour royale par le Roi Kumwimbe Ngombe (1810 à 1840), fut envoyé dans le nord et l'est du royaume. Il en profita pour y multiplier les signes de pouvoir, accordant aux grands chefs locaux de se parer des regalia: sceptres, sièges à caryatide, effigies cultuelles et ancestrales. Les Tabwa, occupant les rives occidentales du lac Tanganyika, en faisaient partie.

Le message inscrit sur le sceptre figuratif
Taillé dans un bois mi-lourd de 160 cm, ce sceptre à la patine d'un brun clair est décoré au centre d'une petite sphère de bois qui limite deux longs espaces décorés de spirales. Cette sphère médiane est un indice d'autorité. L'extrémité de la canne s'achève sans décoration; par contre, sur le tiers supérieur de la canne se déploie la figure féminine reposant sur un socle rectangulaire étiré, légèrement concave, parcouru sur les quatre faces d'un losange et de triangles. Ces motifs géométriques font partie de la symbolique féminine où la nouvelle lune vient féconder la terre. Ils apparaissent aussi entre les seins de la femme et le cercle ombilical.





These geometric motifs are among the feminine symbols that refer to the fertilization of the earth by the new moon. They also appear between the woman's breasts and the navel.

The majestic *vidye* spirit is rendered in a standing position. The face is finely modeled, the vigilant eyes are bordered by conspicuous diamond shapes, and the arms curve back to the shoulders on the bulbous body. The legs are delicately bent, and the prominent feet extend out beyond the base. Three isometric zones are apparent on the figure – from the coiffure to the base of the neck, from the shoulders to the genitals, and from the buttocks to the bottom of the base.

The coiffure is exceptional. The top of the forehead is extended by a high circular band clearly cut at an angle. This band is decorated with fine vertical rows of small diamond shapes and encircles the head. Superb bulging braids are intertwined at the top of the head into a large four-lobed bun, making the coiffure similar to one known among the Northern Hemba. Tradition has it that at the change of seasons the chief might keep the seeds under this coiffure. Among the Hemba, these seeds were kept in a square raffia bag.

Scarification marks are present beneath the small breasts on the cylindrical trunk while others frame the umbilical area with lattice shapes, and yet other even more prominent and parallel ones envelop the lower abdomen up to the bottom of the kidneys, which are surmounted by two repeated lines. The sex is clearly sculpted.

Feminine Power Associated with the *Vidye* Spirits

In the Luba Kingdom, bowstands, spears and staffs were the most important emblems of the Luba kings and chiefs. Mary H. Nooter has noted how scarifications, royal secrets, interdictions, and the gestures of female hands on the breasts signify the power and protection of the secrets kept by the king and his entourage of advisors, by his most trusted mother, and by the widows and sisters. Bowstands that were no longer being used were rarely shown in public, although they exercised great power. The number of spears and staffs was limited and their distribution was managed observing specific and clearly defined ritual precautions. (*Secrecy, African Art that conceals and reveals*, The Museum for African Art, New York, Prestel, Munich, 1993, cat. 37, p. 105)

La présence majestueuse de cet esprit *vidye* est en posture debout. Le visage finement modelé, les yeux vigilants sont bordés d'un losange saillant et sur le corps bulbeux, les bras se replient en courbe jusqu'aux épaules. Les jambes sont délicatement fléchies, les pieds en raquette débordent du socle. Trois isométries se mesurent de la coiffure jusqu'à la base du cou, du plan des épaules au sexe, du fessier jusqu'à la base du socle.

La coiffure est exceptionnelle. Le haut du front se prolonge d'un haut rebord circulaire nettement découpé en biais. Ce dernier est décoré de fines rangées verticales de petits losanges faisant le tour du crâne. De superbes tresses bombées au sommet s'entrecroisent en un ample chignon quadrilobé, proche des coiffures septentrionales des Hemba. Une tradition rapporte qu'au changement de saison le chef pouvait conserver les graines sous cette coiffure. Chez les Hemba, ces graines étaient disposées dans un sachet carré en raphia.

Sur le tronc cylindrique, les scarifications dominent sous de petits seins, d'autres encadrent la zone ombilicale de croisillons, d'autres encore plus saillantes et parallèles enveloppent le bas-ventre jusqu'au bas des reins surmontés de deux traits répétés. Le sexe est clairement sculpté.

Le pouvoir féminin lié aux génies *vidye*.

Dans le royaume luba, les porte-flèches, les lances et les sceptres constituent les emblèmes les plus importants des rois et des chefs luba. Mary H. Nooter note combien les scarifications, les secrets royaux, les interdits et les gestes des mains féminines posées sur les seins signifient le pouvoir et la protection des secrets gardés par le roi et par son entourage de conseillers, par sa mère la première écoutée, par les veuves et ses sœurs. Les porte-flèches qui ne sont plus en usage étaient rarement montrés en public, alors qu'ils exerçaient un grand pouvoir. Quant à la diffusion des lances et des sceptres, leur nombre était restreint et s'exerçait suivant des précautions rituelles fixées. (*Secrecy, African Art that conceals and reveals*, The Museum for African Art, New York, Prestel, Munich, 1993, cat. 37, p. 105)

The female figure, rendered standing, seated with her legs extended, or squatting or kneeling, is abundantly present in the Luba arts. She is there to transmit Luba life and traditions. Sculpting her entire body or her face was a profoundly spiritual act for it was through her representation that the beliefs and the history of a people were expressed. The sculptures are divided into three types: women and the sacred, women and politics, and women and everyday life. Indeed, she is the foundation and support for the energies and forces of the ancestral spirits that inhabit and roam the universe.

In the realm of the sacred, the female body is represented by cup bearers and precious sculptures that are very rare when one considers Luba production in its entirety. (Neyt François, *Luba*, opus citatus, p.150 sv.) They illustrate the woman and the *vidye* spirits, the forces of the cosmos and the presence of the ancestors. She is present in a wide variety of forms, an expression of contained strength and interiority, with a refined coiffure, her eyes often half-closed yet open to another world, displaying scarifications and sensual lines, her hands on her breasts, ready to receive the spirits, to attract them and to invoke their presence.

She is also a force, albeit in a secret way, in the kingdom's political life, as well as in that of the local chiefs and the villages. The objects that represent her in this function are the caryatid stools and the staffs. The latter are ritually given to the chiefs, and village heads at strategic locations like river crossings, a mountain or a spring. The staff we are considering here retains this both political and sacred dimension. It also displays characteristics that are typically Tabwa, like the diamond-shaped eyes and the hands that extend up onto the shoulders at the ends of arms that run up alongside the breasts. This sculpture can be dated to the middle of the 19th century and compared to other emblematic Luba figures. In conclusion, the woman was a ubiquitous presence in everyday life and acted as the guarantor of the present and of the future, while she simultaneously watched over the memory of the deceased kings and chiefs.

Les arts luba illustrent à profusion le corps de la femme debout, assise jambes tendues, accroupie ou agenouillée. Elle est là pour transmettre la vie et les traditions luba. Sculpter son corps tout entier ou son visage est un acte relevant de la plus haute spiritualité, car à travers sa représentation se traduisent les croyances et l'histoire d'un peuple. Les sculptures se répartissent selon trois domaines: la femme et le sacré; la femme et le politique; la femme et le quotidien. En effet, elle est le support des énergies et des forces des esprits ancestraux qui habitent et traversent l'univers.

Dans le domaine du sacré, le corps féminin est représenté dans des porteuses de coupe et de précieuses statues très rares quand on considère l'ensemble de la production luba. (Neyt François, *Luba*, opus citatus, p.150 sv.) Elles illustrent la femme et les génies *vidye*, forces du cosmos et présence des ancêtres. Elle est présente dans une plénitude des formes, expression de force contenue et d'intériorité, coiffure raffinée, yeux souvent mi-clos ouverts sur un autre monde, scarifications et lignes sensuelles, mains sur les seins, prêtes à accueillir les esprits, à les attirer et à invoquer leur présence.

Elle est aussi à l'œuvre, de façon secrète, dans la vie politique du royaume, comme dans celle des chefs locaux et des villages. Ce sont précisément les sceptres et les sièges à caryatides. Les sceptres sont donnés rituellement à des chefs, gardiens de village, de lieux stratégiques, tels le franchissement d'une rivière, une montagne, une source d'eau. Le sceptre étudié garde cette empreinte politique et sacrée. Elle porte aussi des signes propres aux Tabwa comme les yeux en losange et les mains remontant au-dessus des épaules, à côté des seins. Elle peut être datée au milieu du XIXe siècle et comparée à d'autres emblèmes luba. Enfin, la femme se présente dans la vie de tous les jours comme la garante du présent et de l'avenir, tout en veillant sur la mémoire des rois et des chefs défunts.





76

**LUBA SHANKADI FEMALE BOWL BEARER,
DEMOCRATIC REPUBLIC OF THE CONGO**

mboko

Wood with polished dark brown patina, beads, metal
Height 13 1/4in (33.7cm)

Provenance

Sotheby's, London, 25 June 1984, Lot 158
Patricia Ann Withofs, Sydney/London
Myron Kunin Collection, Minneapolis, MN
Sotheby's, New York, 11 November 2014, Lot 132
David Blackhurst Collection, Bakersfield, California

Published

Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames and Hudson, New York and London, 1998, p. 156, fig. 5

As noted by Mary Nooter-Roberts, "Diviners are the master problem-solvers of Luba society, addressing crises and conflicts that threaten individual and communal well-being. Chiefs have personal diviners whom they consult, just as the first Luba king came to power through the clairvoyance of the first diviner, Mijibu Kalenga. Diviners use baskets, gourds a sculptures as mnemonic devices to remind them of certain general rubrics of Luba culture, through which they can classify specific behavior. Among the most important of their instruments is the sculpted image of a woman holding a bowl. Diviners display such figures during consultations to honour the wives of their possessing spirits. The representation of the spirit's wife in sculptural form underscores the role of the diviner's actual wife as an intermediary in the process of invocation and consultation, and reinforces the Luba notion of women as spirit containers in both life and art." (Phillips, Tom, *Africa: The Art of a Continent*, The Royal Academy of Arts, London, Prestel Verlag, 2004, p. 289)

\$20,000 - 30,000

€21,000 - 31,000

77

**LUBA FIGURAL SPEAR HANDLE,
DEMOCRATIC REPUBLIC OF THE CONGO**

kibango

Wood with shiny light brown patina
Height 24 1/4in (61.5cm)

Provenance

Michael Koenig, Brussels/Liege
Pierre Dartevelle, Brussels

Finely carved with cicatrice designs on the torso and an openwork coiffure in back.

A CIRAM report (no. 0921-OA-617Z) concluding the work was carved in the early 20th century or earlier accompanies the sculpture

\$4,000 - 6,000

€4,100 - 6,200



77



78

**LUBA DIVINATION PESTLE,
DEMOCRATIC REPUBLIC OF THE CONGO**

lubuko

Wood with dark brown shiny ritual patina, hide
Height 8 3/4in (22.5cm)

Provenance

Pierre Darteville, Brussels

\$3,000 - 5,000

€3,100 - 5,100



79

**LEGA JANUS AMULET,
DEMOCRATIC REPUBLIC OF THE CONGO**

iginga

Bone with glossy patina
Height 4 1/2in (11.5cm)

Provenance

Pierre Darteville, Brussels

New York Private Collection, acquired in
the 1990s

Zachary Kingdon notes, 'Plurifrontal [Lega] figurines exhibit a variety of forms and represent a distinct type of *iginga* named *Sakimatwemtwe* ("Mr. Many-Heads"). The saying that often goes with this type of figure when it is displayed by itself is "Mr. Many-Heads has seen an elephant on the other side of the large river." The saying alludes to the status of the high-ranking initiate who, having undergone many initiations, has witnessed great things and possesses enhanced powers of understanding.' (Phillips, Tom (ed.), *Africa: The Art of a Continent*, Royal Academy of Arts, London, Prestel Verlag, 2004, p. 300)

\$6,000 - 8,000

€6,200 - 8,200



80

**LEGA MASK, DEMOCRATIC
REPUBLIC OF THE CONGO**

muminia or *idumu*

Wood with polished brown patina and

kaolin highlights

Height 9 1/2in (24cm)

Provenance

Belgian Private Collection

Pierre Dartevelle, Brussels

This broad, almost rectangular mask with rounded forehead and chin is highlighted around the perimeter, nose and mouth with two rows of pin-sized holes; the eyes, nose and ears are carved in high relief while the open mouth has a stitch-like pattern; kaolin highlights remain around the eyes.

\$8,000 - 12,000

€8,200 - 12,000



81

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, natural ochre pigments

Height 8in (20.3cm)

With a collection inventory number "G.76.20.11" written on back in red ink, possibly from an American museum.

Provenance

California Private Collection

\$3,000 - 4,000

€3,100 - 4,100



82

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

muminia or *idumu*

Wood with dark brown encrusted patina, kaolin highlights

Height 8in (23cm)

Provenance

Joseph Christiaens, Brussels

David Blackhurst Collection, Bakersfield, California

Of circular form, pierced through at the eyes and mouth, the facial plane divided by a rectangular nose; the mouth with stitch-like design on the lips; the forehead and chin decorated with circular dotted pattern.

\$6,000 - 8,000

€6,200 - 8,200



83

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

muminia/idimu

Wood with light brown patina, kaolin, fiber

Height 9 1/2in (25cm)

Provenance

Pierre Darteville, Brussels, acquired in the 1970s

An elegant and refined example with a ridged forehead and pierced through at the swollen eyes and slit mouth with kaolin highlights on the front.

\$4,000 - 6,000

€4,100 - 6,200

84

SONGYE FEMALE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe

Wood with dark brown patina and kaolin highlights

Height 13in (33cm)

Provenance

Jo de Buck, Brussels

French Private Collection, acquired in the 1980s

Finely carved in light wood in classic form, the domed forehead with heavy slit eyes, the projecting mouth with quatrefoil opening extending out to the plane of the triangular nose above; finely incised with deep curvilinear and linear lines highlighted with kaolin.

\$10,000 - 15,000

€10,000 - 15,000



84



**SONGYE-KALEBWE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood with dark brown ritual patination, copper

Height 23in (58.5cm)

Provenance

Private Colonial Collection, Belgium

Galerie Nova, Brussels, 1980

Collection Guy Berbé, Waterloo, Belgium

Christie's, Paris, 10 April 2018, Lot 83

Pierre Darteville, Brussels

Published

Darteville, Valerie et Valentine Plisner, *Pierre Darteville et les Arts Premiers. Mémoire et Continuité*, Vol. II, 5 Continents, 2021; p. 438, fig. 555

Dunja Hersak notes, "The multiple chiefdoms that comprise the Songye cultural complex are known for the variety and abundance of magician figures (*mankishi*, sing. *nkishi*) that are used to alleviate a host of personal and communal problems. In comparison to the sculptural traditions of their neighbors such as the Luba, Hembra, or Luluwa in which polished surfaces, incised detailing, and gentle curves predominate, in this area the aesthetic is bold, stark, and powerful. Unlike the many prestigious carvings and emblems of state created and circulated by the Luba, Songye figures were not conceived as objects of display, but as intimate devices used for protection, healing, or therapy. As such, the selection of Songye *mankishi* for an exhibition of masterpieces poses numerous interesting conceptual problems.

There is no doubt that a well-carved figure would be recognized as such by the Songye. However, there may be no direct rapport between a figure's visual excellence and its ultimate appreciation. While we attribute value to the visual features of power figures--their uniqueness, craftsmanship, and authenticity--to the Songye it is their effectiveness as instruments of process and change that is of ultimate importance. The determining factor in this assessment is not visual, but is dependent on the magical ingredients (*bishimba*) concealed in the abdominal cavity, top of the head, or horn set in the cranium. [. . .]

[. . .] In general, the external attachments on magical figures are not identified symbolically with the *bishimba*, but are intended to augment the visual impact of the *nkisi*. The copper metal strips that are often attached to the faces of Songye statues are more enigmatic. Often placed along the nose/forehead axis, they recall the principal lines of demarcation on Songye masks and are said to relate to lightning. Thus, on the *nkisi* this facial sign seems to signal its dual capacity to counteract and redirect aggressive action against the evildoer." (Verswijver, Gustaaf (ed.), *Masterpieces from Central Africa*, Royal Museum for Central Africa, Tervuren, Prestel, 1996, pp. 174-75)

\$80,000 - 100,000

€82,000 - 100,000





86

**SONGYE POWER FIGURE, LOMANI BASIN AND PROVINCE,
TSHOFA REGION, DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, African Buffalo (*Syncerus caffer*) horn, African Royal Python (*Python regius*) skin; antelope hide, glass beads, fiber, metal, iron, copper blades

Height 31 1/2in (80cm)

Provenance

Collected in 1940 by Mr. Ephraim Andersson, a Swedish Missionary Keita Segou

Collection Michel Gaud, Saint-Tropez, France

Private collection, Paris

Hôtel des Ventes de Lausanne, Lausanne-Palace, 19 November 2018, Lot 14

Grusenmeyer-Woliner, Brussels

David Blackhurst Collection, Bakersfield, California

A report by Francois Neyt dated October 2014 and a radiocarbon dating test by CIRAM, concluding the results are consistent with a date interval of 1801-1892, accompany the artwork.

As noted by Dunja Hersak, "the external attachments on magical figures are not identified symbolically with the *bashimba* [magical ingredients], but are intended to augment the visual impact of the *nkisi*. Beads and raffia skirts . . . and various feather and skin headdresses, are imitative of the formal apparel of chiefs; reptile skins used for belts on figures seem to relate to the status of ministers; and various metal attachments such as blades allude to the smith, a culture hero of precedence in this area. [. . .]

[. . .] The *nkisi* is, in effect, a powerful anti-sorcerer, or at least the instrument of such a practitioner. Its appearance suggests awesome powers that relate to the visible and invisible world, to the social sphere, and to animality, which is represented by conspicuous horns charged with magical substances and various other materials. Nonetheless, unlike the bizarre rendering of *bifwebe* maskers--composites of an otherworldliness--the *nkisi* is represented in human form, related to powerful figures of authority and, like an *nganga* [magical practitioner], often loaded with innumerable magical accessories." (Verswijver, Gustaaf (ed.), *Masterpieces from Central Africa*, Royal Museum for Central Africa, Tervuren, Prestel, 1996, pp. 175)

\$60,000 - 80,000

€62,000 - 82,000





**SONGYE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, metal, African Buffalo (*Syncerus caffer*) horn, African Royal Python (*Python regius*) skin, shells, cloth
Height 24 3/4in (63cm)

Provenance

Robert Jacobsen Collection, Copenhagen
German Private Collection
Alexandre Bernand Collection, Paris
French Private Collection
Canadian Private Collection

John Mack notes, 'The efficacy of *mankisi* [plural for *nkisi*] has several sources. Most important are the many different types of substance and paraphernalia applied to the figures. Most of these are regarded as inherently powerful or aggressive--substances such as parts of lions, leopards, snakes, bees and birds of prey; the sexual organs of crocodiles and earth from the tracks of elephants; human elements taken from such exceptional categories of person as suicides, sorcerers, epileptics or twins. Items of regalia may also festoon the figure, recalling the typical attributes of chiefly dress or of the hunter. The figures themselves are always male and have a combination of characteristics that constitute a generalised reference to ancestors.

The most important and detailed study of Songye masks and figures to date is by Hersk. She notes that the efficacious substances listed above are thought of as having been contrived at the beginning of creation and were originally contained in horns and calabashes. . . In general, the head and the swollen abdomen of the figure hold the empowering concoctions, which--as in Kongo ideas about their magical figures--may themselves be regarded as in a sense "containers", vehicles of mystical force. There is no prescribed formula or choice of elements unerringly adhered to in the creation of a magical figure: each is empowered by a variety of such substances, assembled in varying combinations according to the preferences and experience of the ritual specialist, the *nganga*, who "creates" the object. It is significant that the carved properties of the figures are considered secondary. It is unquestionably the substances applied subsequently that are the critical element; indeed the *nganga* credited with the creation of the object may or may not also be its sculptor.' (Phillips, Tom (ed.), *Africa: The Art of a Continent*, Prestel Verlag, 2004, p. 283)

\$60,000 - 80,000

€62,000 - 82,000





88

**SONGYE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood with dark brown patina, beads, seeds, brass tacks, Duiker (*Sylvicapra grimmia*) horn, cowrie shell, antelope hide; fiber
Height 19in (48.3cm)

Provenance

Norman Hurst Gallery, Cambridge, MA
Phillip A. Budrose Collection, Marblehead, MA (collection no. "844"
written in white at back of base)
Charles D. Miller, III, St. James, New York

\$8,000 - 12,000

€8,200 - 12,000



89

**SONGYE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood with black ritual patination, metal, fiber

Height 7 1/4in (18.3cm)

Provenance

Belgian Private Collection

Renaud Riley, Brussels

French Private Collection, acquired from the above in 2010

This small but powerful *nkisi* stands firmly on a square base with his toes delineated, legs bent at the knees and supporting the upper torso with arms thrusting backwards, visually balancing with the long jaw projection forwards in front; thickly applied ritual patination on upper half and wearing a coil of fiber around his waist with a long metal rod attached adding to figurine's physical vigor.

\$15,000 - 20,000

€15,000 - 21,000



90

YOMBE STANDING FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi

Wood with brown patina, glass, pigments

Height 8in (23cm)

Provenance

Senegalese Private Collection, acquired prior to 1960
Pierre Darteville, Brussels

\$3,000 - 5,000

€3,100 - 5,100

91

YOMBE MATERNITY FIGURE WITH TWINS, DEMOCRATIC REPUBLIC OF THE CONGO

pfemba

Wood with polished dark brown patina, brass tacks

Height 10 1/4in (25.5cm)

Provenance

Jean Claude Lefèvre Collection, Menton, prior to 1940
Pierre Darteville, Brussels

CIRAM Report (no. 1020-OA-512Z) confirming a late 19th/early 20th century date of origin accompanies the work.

According to Wyatt MacGaffey, 'The "maternity" figures of Mayombe and the Kongo coast are among the most seductive in African art because of the readily recognizable theme, their naturalism, and their formal perfection. The naturalism, as in the case of other coastal sculptures, is due in part to the influence of European taste and models from the 1860s on. The figures are not *minkinsi* [medicinal], although in at least one known instance a medicine pack was added afterwards to convert the piece from its original function. That function is obscure; in fact, the more we look into these figures the more puzzling they turn out to be.

The maternity statues are called *pfemba*, a name frequently confused with *mpemba* (white). The figures have often been polished to conform to collectors' ideas about what sculpture should be, but originally they were colored red with camwood paste. They were used in connection with a women's fertility cult, said to have been founded by a famous midwife; there is also reason to connect them with the Lemba cult. In Kongo iconology, red is an appropriate color for transitional conditions such as birth and death. It has been suggested that the infants in these "maternities" are in fact dead; certain, they are not posed as babies usually are in other sculptures, alert and riding on their mother's hips. On the other hand, some *pfemba* show the baby suckling.' (Verswijver, Gustaaf (ed.), *Masterpieces from Central America*, Royal Museum for Central Africa, Tervuren, Prestel-Verlag, Munich, 1996, p. 146.)

\$35,000 - 55,000

€36,000 - 57,000





**KONGO-VILI OR YOMBE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi nkondi: mangaaka

Wood with varied light and dark brown patina, metal, glass eyes
Height 30 3/4in (78cm)

Provenance

Jean-Pierre Hallet Collection, California, acquired in the Democratic Republic of the Congo in the 1950s
Belgian Private Collection
Native, Brussels, 5 October 2019, Lot 59
Pierre Darteville, Brussels

In her discussion of *mangaaka* figures, Alisa Lagamma notes, 'It is clear that these massive, elaborate representations that generally measure more than a meter in height were hugely ambitious works intended to inspire respect for local authority and to terrify those who might dare to challenge it. The sculptors involved with these commissions were indubitably seasoned professionals. [. . .]

[. . .] The visual definition of an unbounded, immaterial force invoked to fulfil its role as defender of its community and supreme arbiter of conflicts was interpreted by the carver as an arresting and intimidating figure. While the effort of every sculptor who took on this challenge varied in its success, a common goal was to underscore revered qualities of authoritative leadership, keen sensory acuity, and formidable physical force. The head was the focal point of the body, "modelled carefully and at the expense of the other parts." (Madaus, *Holzfiguren des Kongo-Kassai-Gebietes*, p. 9) The crowning element--an *mpu* cap with a pronounced knob--has been articulated variously by different carvers through relief-defined contours and a surface often filled with incised geometric patterns that refer to its looped and knotted designs.[. . .]

[. . .] In the most sculpturally accomplished of the figures, the transition from a sensitively rendered head to a colossal body is especially dramatic. The expansive torso dominates the overall composition. It is framed at either side by the curved arc of shoulders that extend laterally as arms and terminate in hands held at the waist. The upper arms feature depictions of tied raffia-cord bands known as *nsunga*, a charm that protects a ritual expert from witchcraft. (MacGaffey, *Kongo Political Culture*, p. 113) The extent of the negative space that exists between the arms and the body changes considerably. The broad trunk is often inclined at an angle so that it leans forward aggressively and invades the viewer's space.[. . .] The stance of arms akimbo with hands on hips has been described as *pakala* and signals an individual's preparedness to confront challenges.' (Thompson, *Grand Detroit N'Kondi*, p. 215) (*Kongo: Power and Majesty*, The Metropolitan Museum of Art, New York, 2015, pp. 241-53)

This weathered and fragmented *nkisi nkondi*, worn by rain and eaten by insects, suggests vitality in the face of adversity, and was probably abandoned by its original owners who felt it was no longer effective or had converted to Christianity. The naturalistic beauty and serene facial expression is a tribute to the sculptor that the figure still appears vital and full of energy. The few remaining metal pieces and nail, together with the multiple nail holes throughout the surface are a testament to the use of arousing the *nkisi* by driving nails into it.

\$60,000 - 80,000

€62,000 - 82,000



93

**YOMBE MATERNITY GROUP,
DEMOCRATIC REPUBLIC OF THE CONGO**

phemba

Wood with polished brown patina, glass eyes
Height 10 1/2in (26cm)

Provenance

Julius Carlebach, New York
Merton D. Simpson Gallery, New York (inv.
no. 8367 written in white under base)
Henri Kamer, Paris/New York
Compte Simon du Chastel de la Howarderie,
Brussels
Alan Steele, New York
Important New York Private Collection,
acquired August 2002

Finely carved with naturalistic features, the mother sits cross legged with the baby resting in her lap, holding the baby under the head with the left hand, the right resting gently on the baby's feet; sloping shoulders frame the pointed breasts, her chest and upper back decorated with raised circular cicatrices; her head raised slightly upward with mouth open revealing carved teeth with the front missing, naturalistic nose and proportionally large crescent-form eyes inlaid with glass.

\$15,000 - 20,000
€15,000 - 21,000

94

**BEMBE KNEELING FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood with polished light brown patina
Height 9 3/4in (24.5cm)

Provenance

Jan Lundberg Collection, Malmö, Sweden
New York Private Collection, acquired from
the above in the 1980s

Of elegant, elongated form, kneeling on
her long legs but not resting on the feet in
back; her columnar torso decorated on front
and back with embossed-like triangular
designs with finely-incised lines; her hands
resting and joining at the front as holding
a container; large coffee-bean eyes and a
diminutive protruding mouth accentuate the
head, slightly turned to the left.

\$15,000 - 20,000

€15,000 - 21,000





95

**YOMBE ANTHROPOMORPHIC POWDER FLASK,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood with varied light and dark brown patina; glass eyes
Height 9in (23cm)

Provenance

Jean Willy Mestach Collection, Brussels

Harold Ross Collection

Charles and Harriet Edwards Collection, Cincinnati, acquired in 1976

For a similar example powder flask carved in the shape of a kneeling female figure, see *Masterpieces from Central America*, Tervuren, Royal Museum for Central Africa, 1996, fig. 16.

\$3,000 - 5,000

€3,100 - 5,100

96

**BEMBE MASK, BUGABA BWA MWAMI SOCIETY,
DEMOCRATIC REPUBLIC OF THE CONGO**

eluba or emangungu

Wood with dark brown patina, natural red and white pigments

Height 34in (86.5cm)

Provenance

Professor Paul Pierre Gossiaux, Leige, Belgium

Henri Kamer, Galerie Kamer, Cannes/New York

Charles and Harriet Edwards Collection, Cincinnati, acquired in 1979

According to Prof. Daniel Biebuyck of the University of Delaware (personal communication by Charles Edwards on 5 August 1979): "this mask is from a subgroup of the Bembe numbering 67,000 members. This subgroup uses wood in its art whereas the other subgroups use grass and leaves. The mask is from a Bembe circumcision ceremony, and is used on a small scale. There are no old examples known since the maximum age of Bembe masks is 25-30 years. The mask is rare, a good object with good patina, and one of the better ones he has seen. It is more complex than other pieces, which normally have two faces. It is an absolutely worthwhile piece."

A letter of expertise from Prof. Gossiaux dated 28 December 1978 accompanies the work.

Professor Gossiaux was a member of the faculty of the University of Liege, Belgium and spent seven years in the field with the Bembe people. According to Henri Kamer (written communication to Charles Edwards at the time the mask was sold), Prof. Gossiaux was writing a book on Bembe masks and intended to put the present mask on the cover, but the book was never completed.

\$15,000 - 20,000

€15,000 - 21,000





97

97

**KUBA ANTHROPOMORPHIC FRICTION ORACLE,
DEMOCRATIC REPUBLIC OF THE CONGO**

itombwa

Wood

Length 11 1/2in (29.2cm)

Provenance

Charles and Harriet Edwards Collection, Cincinnati, acquired in 1979

\$2,000 - 3,000

€2,100 - 3,100

98

**KUBA PALM-WINE CUP,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood with polished brown patina, metal, encrusted pigments
Height 8 5/8in (22cm)

Provenance

East German Collection

Bernd Muhlach Collection, Kiel, Germany

New York Private Collection

David A. Binkley notes, 'Palm wine (*maan*) obtained from the raffia palm tree is the most popular beverage in the Kuba area. The raffia palm is cultivated extensively throughout the region as a source for wine, as raw material for the production of raffia cloth, and as building materials for house construction. [. . .] Because the first palm wine taken from the tree is considered the sweetest and thereafter becomes progressively stronger, the Bushoong declare that human beings are like palm wine: "sweet youth lacks wisdom, wise old age lacks sweetness of character." [. . .]

Kuba woodcarvers were known for figural and cephalomorphic cups. The former usually emphasize the head, with a short neck and abbreviated torso, lower limbs, and feet. On other cups, the head dominates and is often positioned above a flaring circular base [as in the cup presented here]. The emphasis on the head and hairstyle--especially the forehead, sides, and back of the head--is consistent with that of other contemporaneous woodcarving traditions such as the Kuba *ndop* figures representing the paramount ruler (*nyim*) and certain masking traditions. The distinctive silhouettes of the head on these cups are also consistent with nineteenth- and early twentieth-century hairstyles.' (Verswijver, Gustaff (ed.), *Masterpieces from Central Africa*, Royal Museum for Central Africa, Tervuren, Prestel-Verlag, 1996, p. 172)

Cf. Verswijver, Gustaff (ed.), *Masterpieces from Central Africa*, Royal Museum for Central Africa, Tervuren, Prestel-Verlag, 1996, fig. 75.

\$30,000 - 40,000

€31,000 - 41,000



98



99

LELE CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with dark brown patina
Height 6in (15.5cm)

Provenance

George Stoecklin, Golfe-Juan/Zurich
Charles and Harriet Edwards Collection, Cincinnati, acquired in 1978

\$1,000 - 1,500
€1,000 - 1,500



100

KUBA CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with brown patina
Height 6 7/8in (18cm)

Provenance

George Stoecklin, Golfe-Juan/Zurich
Charles and Harriet Edwards Collection, Cincinnati, acquired in 1976

\$1,500 - 2,000
€1,500 - 2,100



101

**FINE MANGBETU FIGURAL VESSEL,
DEMOCRATIC REPUBLIC OF THE CONGO**

sundu

Varied light and dark gray burnished terracotta
Height 9 1/4in (23.5cm)

Provenance

Jean-Baptiste-Marie Vindevoghel Collection, Netherlands
Christie's, Amsterdam, 6 December 1999, Lot 229
Dr. Luciano Lanfranchi, Milan/Celerina
Roberta and Lance Entwistle Gallery, Paris/London
Martin and Roberta Lerner Collection, New York, acquired March 2007

This exceptional example displays elegant proportions with a spherical bottom, arching handle and head with naturalistic facial features; the eyes closed in meditative expression and lips slightly protruding; the coiffure decorated with deeply incised swirling pattern; the neck, handle and top portion of the lower vessel with liner dotted pattern.

\$8,000 - 12,000

€8,200 - 12,000



102

**LULUA FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

lupinga lwa bwimpe
Wood, clay, camwood powder
Height 6 1/4in (16cm)

Provenance

Lucian Van de Velde, Antwerp
New York Private Collection, acquired from the above February 1992

\$2,000 - 3,000
€2,100 - 3,100



103

**KUBA ANTHROPOMORPHIC CUP,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood with shiny dark brown patina
Height 7 1/2in (19cm)

Provenance

Belgian Private Collection, acquired prior to 1960
Pierre Loos, Brussels
Pierre Darteville, Brussels

Of grand scale, the legs now missing, of naturalistic form with full cheeks, rounded forehead, almond-shaped eyes and protruding mouth; raised cicatrices on each temple; the coiffure delineated with finely incised crossing pattern, the neck ringed with rows of incised banding pattern.

\$6,000 - 8,000
€6,200 - 8,200

104 [□]

MITSOGHO RELIQUARY HEAD, GABON

mbumba bwiti

Wood with dark brown/grey weathered
patina

height 20in (51cm)

Provenance

Galerie Le Corneur Roudillon, Paris (original
gallery label on base)

Famille Rothschild Collection, London,
acquired from the above in 1967

Sotheby's, New York, May 2005, Lot 97

Leon Meizlik Collection, Westchester,
New York

The spherical head with heart-shaped face
and stylized coiffure on an exceedingly long,
cylindrical neck; weathered dark brown
patina.

\$3,000 - 5,000

€3,100 - 5,100



105

KOTA RELIQUARY GUARDIAN FIGURE, GABON

Wood, brass, copper
Height 24in (61cm)

Collection no. "1113" written in white ink on back

Provenance

Ernst and Ruth Anspach Collection, New York (inv. no. 185-67)
Alfred Scheinberg, New York (inv. no. AS48)
Charles and Harriet Edwards Collection, Cincinnati, acquired in 1976

Exhibited

New York, 15 November 1967 - 4 February 1968, The Museum of Primitive Art, *African Tribal Sculpture from the Collection of Ernst and Ruth Anspach*, no. 65

Finely carved overall from one piece of wood, the upper section above a lozenge base; the front applied with hammered and molded copper and brass from the upper section of the lozenge and above; the oval and concave facial plane with crescent eyes and triangular nose, topped with a crescent and large rounded flanges on the sides, each with a hanging flange; the metalwork on the neck with a banded pattern above the upper lozenge base applied with striations; the base and rear with a rich dark-brown patina with encrustations and wear indicative of significant age.

\$25,000 - 35,000

€26,000 - 36,000





106

**FANG OR TSOGHO RELIQUARY HALF-FIGURE,
GABON**

byeri or *bwiti*

Wood with shiny black patina, eyes inset with metal

Height 13 1/2in (34.3cm)

Provenance

Dr. Gaston Durville, Paris/Boulogne-Sur-Mer (inv.no.141) by 1954

Merton D. Simpson, New York

Pierre and Marianne Nahon Collection, Paris/Vence

Sotheby's, Vence, 18 July 2004, Lot 124

Myron Kunin Collection, Minneapolis

Marc Franklin Collection, Portland, Oregon

Joshua Dimondstein, Dimondstein Tribal Art, Los Angeles

David Blackhurst Collection, Bakersfield, California

Published

Nahon, Pierre, *Quelques impressions d'Afrique*, Château Notre-Dame des Fleurs, Vence, Galerie Beaubourg/éditions de La Différence, 1996, p. 255

Exhibited

Galerie Richer, Paris, *Soixante statues Pahouines*, July 1 - 30, 1954

Galerie Beaubourg, Château Notre-Dame des Fleurs, Vence, *Quelques impressions d'Afrique*, July - October, 1996

Louis Perrois notes, 'Tsogo sculpture is connected exclusively with initiation societies, the most important of which is the *bwiti*. The Tsogo lived a very isolated life until the 1930s in the remote, inaccessible area of Upper Ngoumé in Gabon, a small population in comparison with the large neighbouring groups. [. . .]

Among the objects connected with worship, the *bwiti* busts, called *mumba bwiti*, had no particular importance. These sculptures, used to protect relics and for therapeutic purposes, stood in baskets containing "magic" substances and fragments of human bone. Ancestor worship, or *mombe*, was one of the many rituals of the initiation societies.' (Phillips, Tom (ed.), *Africa: The Art of a Continent*, Prestel Verlag, 2004, p. 315.)

Half-figure reliquary figures among the Fang are rarer than among the Tsogho. The present sculpture has stylistic similarities with the Tsogho tradition, including the coiffure and wide arching eyebrows, and stylistic similarities with the Fang tradition, including the hands out front holding a container. This figure could possibly be a combined composition of Fang *byeri* and the Tsogho *bwiti* cults.

\$25,000 - 35,000

€26,000 - 36,000

107

FANG NTUMU FIGURE, CAMEROON/GABON

éyéma-o-byéri

Wood with shiny black patina, metal eyes

Height 8in (23cm)

Provenance

Gaston de Havenon Collection, New York

Jeff Soref Collection, New York, acquired in 1982

Important Private Collection

Published

Robbins, Warren, *The de Havenon Collection*, Museum of African Arts, Washington, D.C., 1971, fig. 181

Exhibited

Washington, D.C., Museum of African Art, *African Art: The de Havenon Collection*, 30 May - 3 October 1971

As noted by Robbins (*Ibid.*), "Gabonese sculpture characteristically reflects the presence of powerful supernatural forces. One of the fundamental religious beliefs shared by Gabonese peoples was that of the urgent necessity to protect and nurture the spirits of the dead. The device used took the form of a guardian figure affixed to a basket containing the bones of ancestors. The guardian figures of the Fang, called *Bieri*, were conceived in a studied interplay of strongly curved muscular forms conveying a sense of dynamic internal tension and contained power. To the relatives of the deceased, these images were the living personification of a proud lineage and served as their intermediaries with the supernatural world."

\$20,000 - 30,000

€21,000 - 31,000





108

YORUBA TWIN FIGURES, PROBABLY ILOBU, NIGERIA

ibeji

Wood with honey brown patina, beads, metal, fiber cordage, Reckitt's blue pigment

Heights 10 3/4 and 11in (27.2 and 28cm)

Provenance

Laurits (Lau) Sunde, Galleri etnografica, Copenhagen, Denmark

Ulf Gudmundsen, Fanø, Denmark

Magnus Lindquist Collection, Sweden

California Private Collection

Exhibited

Hadersleben Museum, Denmark, 1998

Each with a high, pointed and incised coiffure and virtually unrecognizable faces due to constant washing; the female with long, pendulous breasts; encrustations in the crevices of both.

\$4,000 - 6,000

€4,100 - 6,200

109

YORUBA FEMALE FIGURE WITH BOWL, NIGERIA

olumeye

Wood with shiny dark brown patina, kaolin highlights

Height 6in (15.5cm)

Provenance

Martin and Roberta Lerner Collection, New York

New York Private Collection, acquired in the 1980s

Henry Drewel notes that the "interruption of broad, flat, and generally smooth surfaces with incised or low-relief patterns is a striking feature of much Yoruba art. Nowhere is this more evident than in the enhancement of the body through scarification and tattooing...These designs, pleasing both the eye and the hand, can have explicitly erotic associations." (*African Artistry: Technique and Aesthetics in Yoruba Sculpture*, The High Museum, Atlanta, 1980, p. 15)

Of diminutive size, the artist of this figurine, through the proportions and detail, has created a work of monumental presence; the patina with a polished, jewel-like feel.

\$6,000 - 8,000

€6,200 - 8,200







110

YORUBA SHRINE COUPLE, NIGERIA

orisha

Wood with sooty gray encrusted patina

Heights 17 1/4 and 18in (44 and 46cm)

Provenance

Netherlands Private Collection

Lucas Ratton Tribal Art, Paris

Charles D. Miller, III, St. James, New York

The male depicted on a horse, the female seated on a stool with child laying in her lap.

\$6,000 - 8,000

€6,200 - 8,200

111

YORUBA MASK, NIGERIA

egungun

Wood with shiny brown patina

Height 8 1/4in (21cm)

Provenance

Charles D. Miller, III, St. James, New York

As noted by John Pemberton, "The carvings for Egungun masquerades vary greatly. The small, elegant face mask is less common than the larger ones of the satiric *idan* type, or the carvings carried on top of the head by masquers known as *paaka*." (Fagg, William, *Yoruba: Sculpture of West Africa*, Pace Editions, New York, 1982, p. 76)

\$2,000 - 3,000

€2,100 - 3,100

112 ^W

MONUMENTAL IGBO MALE SHRINE FIGURE, NIGERIA

Wood, natural pigments
Overall height 70in (178cm)
Height of figure 51 1/in (131cm)

Provenance

Carlo Monzino Collection, Lugano-Castagnola, Switzerland
Thence by descent
Sotheby's, Paris, 20 September 2002, Lot 67
Private Collection
Christie's, Paris, 19 June 2014, Lot 182
Important European Private Collection

Published

Vogel, Susan, *African Aesthetics: The Carlo Monzino Collection*, New York, The Center for African Art, 1986, p. 99, fig. 84
Kenji Yoshida (ed.), *African Aesthetics, The Carlo Monzino Collection - Japan 1993*, Tokyo, Japan, The Japan Association of Art Museums, The Yomiuri Shimbun, 1993, p. 127, pl. 69
Fogel, Jonathan, *#OBSESSED: Javier Peres et l'art africain*, "Tribal Art" no. 79, 2016, p. 121, fig.2

Exhibited

New York: *African Aesthetics: The Carlo Monzino Collection*, The Center for African Art, 7 May-7 September 1986
Japan: *African Aesthetics. The Carlo Monzino Collection*, 1993:
- Miyagi Museum of Art, 3 April-9 May
- Fukui Fine Arts Museum, 14 May-6 June
- Gunma, The Museum of Modern Art, 12 June-11 July
- Sogo Museum of Art, 28 July-22 August
- Yamanashi Prefectural Museum of Art, 28 August-26 September
- Hokkaido Hakodate Museum of Art, 2 October-6 November
- Kurashiki City Art Museum, 13 November-19 December

As noted by Susan Vogel, "Twenty-two male and female figures, many life-sized and over, once stood around the walls and across the front veranda of a major temple in Asaga town (Ohafia village group) on the eastern edge of the Ibo area. This male figure and one representing his wife are two of the six figures that lined the veranda, flanking the two doors. They represent servants of the powerful

god of the sanctuary. Inside, at the center of the spacious, high-roofed building, towered the massive figure of the male god, flanked by large male and female attendants and carrying on his broad shoulders the full-sized figure of his wife. Posts beneath the figures were planted in the earthen floor or platform that surrounded the temple walls and enabled them to stand securely.

The sensitive, naturalistic face of this figure contrasts with its stiff body and the nonnaturalistic paint, which takes no account of the underlying sculptural forms. The figure, and especially its bright asymmetrical paint, must be imagined against the polished clay walls of the temple, which were wildly painted and patterned all over with whirling abstract designs and figures of lizards, leopards, and other animals. Everything was boldly outlined, the contours echoed by rows of white dots like those on the chest of this figure. The effect of patterned sculpture against patterned wall dazzled and baffled the viewer, transporting him into another world.

The many statues and the painted decoration were all produced after the first decade of this [20th] century, when a disastrous fire gutted the town. The sculptures are the work of a single young artist who was forbidden by tradition to carve figures for any other use. The Temple of Omo Ukwu began, like others in the region, as a shrine to a family god, the repository of ancestral shrines and family treasures, and a meeting place for men. This particular shrine gained local importance because it was dedicated to a famous ancestor, the founder of the village and progenitor of the region. The increased popularity of the shrine drew worshipers from far away, whose gifts to the gods brought wealth to the temple and its priests. Surely the spectacular decoration of the building, one of only two in the area with large statues, played a part in attracting so vast a number of pilgrims." (Vogel, Susan, *African Aesthetics: The Carlo Monzino Collection*, New York, The Center for African Art, 1986, p. 99)

\$50,000 - 70,000
€51,000 - 72,000





113

FINE OGONI MASK, NIGERIA

elu

Wood with black encrusted patina, fiber cordage

Height 14in (35.5cm)

Provenance

Loudmer-Poulain, Paris, 8 June 1978,
Lot 265

Roger Azar Collection, Paris
Important California Private Collection

Published

Neyt, François and Ramon Sarro,
Nixeria, Auditorio de Galicia, Santiago de
Compostela, 1995, p. 102

Exhibited

Santiago de Compostela, Auditorio de
Galicia, *Nixeria*, 4 March - 28 May 1995

Ogoni mask dances serve a variety of functions, including pure entertainment, harvest festivals, funerals and even implementation of judicial verdicts. The present example has classical *elu* features including a moveable lower jaw, full lips and short nose. Larger than most examples, however, it features an uncommon and intricately carved head crest or crown with a skull and two vertical elements.

For two *elu* masks with similar head crests with skulls, see *Ogoni*, Jill Salmons and Charles-Wesley Hourdé, Paris, Charles-Wesley Hourdé, 2020, figs. 8 and 10.

\$5,000 - 7,000

€5,100 - 7,200

114

IGBO ZOOMORPHIC MASK, NIGERIA

ula onu

Wood, natural ochre, black and white pigments

Height 14 3/4in (37.5cm)

Provenance

Peter and Monika Wengraf, Arcade Gallery, London

California Private Collection

The base of hollowed, domed form with the face of a horned animal with long snout and horns on top, the upper facial plane and forehead finely decorated with deep linear incisions, the horns with alternating ochre and white triangles.

\$2,500 - 3,500

€2,600 - 3,600





115

IBO MASK, NIGERIA

mma ji

Wood with weathered and encrusted kaolin
and red pigments

Height 28 1/2in (72.5cm)

Provenance

Amyas Naegele, New York
Charles and Harriet Edwards Collection,
Cincinnati, acquired in 2000

Cf. Hahner-Herzog, Maria Kecskesi and
Laszlo Vajda, *African Masks - The Barbier-
Muller Collection*, Prestel, Munich and New
York, 1997, no. 56 for a similar mask.

\$2,500 - 3,500

€2,600 - 3,600

116

LARGE ASHANTI ROYAL COMB, GHANA

Wood with rich, varied brown patina,
remnants of white and blue pigments
Height 20 12in (52cm)

Provenance

Walter Randel, New York
Charles and Harriet Edwards Collection,
Cincinnati, acquired in the 1976

According to Roy Sieber (communication
with Charles Edwards in 1977), this was “the
largest comb I have ever seen, may well have
been associated with royalty.”

\$3,000 - 5,000

€3,100 - 5,100





117

117
TWO IGBO-IZZI ANTHROPOMORPHIC BOWLS, NIGERIA

Terracotta with light brown buff surfaces
Diameters 7 and 6 1/2in (17.8 and 16.5cm)

Provenance

Galerie l'Accrosonge / Claudie Lebas, Paris, France (Right)
Liliane and Michel Durand-Dessert Collection, Paris (Left)
California Private Collection

\$2,000 - 3,000
€2,100 - 3,100



118

BAULE MASK, CÔTE D'IVOIRE

kpan pre
Wood with rich dark brown patina
Height 11 1/4in (28.5cm)

A blue-bordered paper label on the reverse inscribed in ink: "1585/
mask"; and nearby painted in white "B4"

Provenance

Hans Himmelheber, Heidelberg, Germany, collected in the early
1930s
Dr. Georg and Lore Kege Collection, Hamburg, acquired in the late
1930s
European Private Collection
Sotheby's, New York, 16 May 2014, Lot 336
Important European Private Collection

Published

Fogel, Jonathan, #OBSESSED: *Javier Peres and African Art*, "Tribal
Art" no. 79, Spring 2016, pp. 120 - 128

\$40,000 - 60,000
€41,000 - 62,000



118



119

119

SENUFO HORSE AND RIDER, CÔTE D'IVOIRE

syonfolo

Wood with varied dark brown and black shiny patina

Height 20 3/4in (52.8cm)

Provenance

Werner J. Gillon, The Tara Collection, London

Sotheby's, London, 15 July 1975, Lot 51

English Private Collection

Sotheby's, Paris, 12 December 2017, Lot 47

David Blackhurst Collection, Bakersfield, California

Published

Fagg, William, *African Sculpture from the Tara Collection*, London,

University of Notre-Dame, 1971: no.1-2, p. 11, fig. 1-2, p. 10

Exhibited

Notre Dame, Indiana, *African Sculpture from the Tara Collection*,

University of Notre Dame Art Gallery, 28 March - 23 May 1971

As noted by Kate Ezra, "The image of the horse and rider appears most frequently in Senufo art in the context of the women's Sandogo society and the practice of divination. Essential to Sandogo's role in ensuring good relationships between humans and the spirit world is communication and co-operation with bush spirits, most notably through divination techniques practice by a small percentage of highly skilled Sandogo members. [. . .]

[. . .] The rider is almost always male, though occasionally a male/female pair of riders is depicted. As is typical of Senufo wood sculpture, the play of convex and concave curves provides movement and vitality to these images. The riders sit proudly, often with exaggeratedly erect posture and broad curved shoulders. Often the prognathic jaw echoes the forward curve of the torso, adding to the figure's assertive impression." (Chemeche, George, *The Horse Rider in African Art*, Antique Collector's Club Ltd., England, 2011, pp. 30-32)

\$40,000 - 60,000

€41,000 - 62,000

120

SENUFO STAFF, CÔTE D'IVOIRE

tefalipitya

Wood with shiny dark brown patina

Height 50in (127cm)

Provenance

Jaap Polak, Polak Works of Art, Amsterdam

Belgian Private Collection, acquired from the above in 1986/87 at the

Maastricht Art Fair

Private Collection, acquired from the above

\$5,000 - 7,000

€5,100 - 7,200



120



121

GURO MASK, CÔTE D'IVOIRE

Wood with polished dark brown patina,
pigments

Height 12 1/4in (31cm)

Provenance

Robert and Patricia Berg Collection, San
Diego, CA

David Blackhurst Collection, Bakersfield,
California

Known for their refined style, this Guro mask is of no exception with its finely carved surface with shiny patina. The verticality of the mask is accentuated by a conical element of the coiffure on top with encrustations and the elongated nose bordered by pierced slit eyes; cicatrice marks of beauty on the forehead and cheeks with open mouth revealing teeth.

\$10,000 - 15,000

€10,000 - 15,000

122

YAURE MASK, CÔTE D'IVOIRE

Wood with rich black patina

Height 12in (30.5cm)

Provenance

French Private Collection

Known for their refined style, this Yaure mask is no exception with smooth surface with sensitive features including almond-shaped slit eyes and heavy lids with arching brows framing each above, a diminutive nose and slightly projecting mouth; the finely incised coiffure with four slightly curved horn elements perfectly aligned, the two inside with incised linear design.

\$8,000 - 12,000

€8,200 - 12,000





123

BAULE STANDING MALE FIGURE, CÔTE D'IVOIRE

Wood with dark brown shiny patina
Height 12in (30.5cm)

Provenance

Reportedly Charles Ratton, Paris
Helena Rubinstein Collection, Paris/New York
Alvin Abrams Collection, New York
Charles and Harriet Edwards Collection, Cincinnati, acquired in 1980

\$3,000 - 5,000

€3,100 - 5,100

124

SENUFO FEMALE FIGURE, CÔTE D'IVOIRE

Wood
Height 11 1/2in (29.2cm)

Provenance

Monaco Private Collection
Leonardo Vigorelli, Dalton-Somaré, Milan
David Blackhurst Collection, Bakersfield, California

Published

Dalton-Somaré, *La scultura. L'Arte dell'Africa*, Milan 2009, cat. no. 5

Exhibited

Dalton-Somaré, Milan, *La scultura. L'Arte dell'Africa*, December 2008 - January 2009

This wonderfully balanced figurine stands on a domed base with legs bent at the knees, the slender torso with arching back, protruding navel highlighted with four incisions and conical breasts below sloping shoulders; arms at her side, bent at the elbows and resting on the abdomen with fingers delineated; the head with classical Senufo features including a projecting mouth, arching eyebrows, crescent-form ears and coiffure; varied light and dark brown polished patina.

\$20,000 - 30,000

€21,000 - 31,000

123



124



125

125

DAN-KRAN PASSPORT MASK AND TWO DAN PASSPORT MASKS, LIBERIA

Wood with dark brown patina, fiber
height 6in (15.5cm)

Provenance

Dan-Kran Mask:
European Private Collection
Michael Oliver, New York
Leon Meizlik Collection, Westchester, New York

Dan Masks:
Ben Heller Collection, New York (smallest)
European Private Collection
Michael Oliver, New York (largest)
Leon Meizlik Collection, Westchester, New York

\$1,500 - 2,000
€1,500 - 2,100

126

GREBO MASK, CÔTE D'IVOIRE

Wood with dark brown patina and kaolin highlights, fiber, nails
Height 12 1/2in (31.7cm)

Provenance

American Private Collection
Pace Primitive, New York, USA, early 1970s
Michael Oliver, New York
Liliane and Michel Durand-Dessert Collection, Paris
De Baecque, Paris-Drouot, *L'Art du Temps. Collection Durand-Dessert*, 14 November 2018, Lot 6
David Blackhurst Collection, Bakersfield, California

Published

Paudrat, Jean-Louis, et al., *Fragments du Vivant: Sculptures Africaines dans la collection Durand-Dessert*, Milan: 5 Continents, 2008, fig. 215

The magical charge attached to the forehead dates the mask to around 1850.

\$6,000 - 8,000
€6,200 - 8,200



126



127

**GROUP OF FIVE PASSPORT AND CLAN MASKS, LIBERIA/
CÔTE D'IVOIRE**

Wood, natural pigments
Height 4 1/4 - 8in (11 - 20.5cm)

Including three Dan, one Baule and one Senufo.

Provenance

Charles D. Miller, III, St. James, New York

\$2,500 - 3,500
€2,600 - 3,600

128

DAN-KRAN MASK, LIBERIA

kaogle
Wood with blackened patina, hide, nails
Height 9 3/8in (23.8cm)

Provenance

Jean-Paul Agogué Collection, Paris
California Private Collection
David Blackhurst Collection, Bakersfield, California

Of overall cubistic form, this *kaogle* mask representing a chimpanzee is finely carved with large triangular cheeks that parallel the plane of the nose; the eyes are deeply recessed below the low forehead and pieced in the shape triangles; the overall volume of the mask is enhanced by the projecting mouth with full lips.

\$15,000 - 20,000
€15,000 - 21,000





129



130

129

VAI JANIFORM MASK, SIERRA LEONE/LIBERIA

bundu

Wood with sooty black patina, metal, traces of kaolin
Height 16in (40.5cm)

Provenance

Charles D. Miller, III, St. James, New York

Finely carved with deeply hollowed interior, three large neck rings supporting each face, delicately carved with projecting triangular chins, each peaked at the forehead, one decorated with a raised fish element; the tall coiffure with five flanges and intricately decorated on each side with a panel of incised geometric designs.

\$4,000 - 6,000

€4,100 - 6,200

130

ANYI MEMORIAL HEAD, CÔTE D'IVOIRE

Terracotta with light brown/grey buff surface
Height 6 1/4in (16cm)

Provenance

California Private Collection

\$1,800 - 2,500

€1,900 - 2,600



131

BWA HAWK MASK, BURKINA FASO

duho

Wood, natural pigments

Width 57in (149cm)

Provenance

William Wright, The Wright Gallery, New York

Thomas G.B. Wheelock Collection, New York

Roberta and Lance Entwistle, Paris/London

Important Private Collection, acquired from the above in 1992

Published

Anderson, Martha G., and Christine Mullen Kreamer, *Wild Spirits, Strong Medicine - African Art and the Wilderness*, The Center for African Art, New York, 1989, p. 120, no. 78

Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames & Hudson, London, 1998, p. 68, no. 6

Exhibited

Wild Spirits, Strong Medicine - African Art and the Wilderness:

Center for African Art, New York, NY, 10 May - 20 August 1989;

Northwestern University, Evanston, IL, 21 September - 22 November 1989;

The Lowe Art Museum, The University of Miami, Miami, FL, 14 December 1989 - 28 January 1990;

The Columbus Museum of Art, Columbus, OH, 18 February - 30 April, 1990;

The Worcester Art Museum, Worcester, MA, 15 September - 1 December 1990

Christopher Roy notes, "Bwa wooden masks represent a number of characters in the myths of their families and clans. Masks represent numerous animals including the antelope, bush buffalo, monkey, and bush pig. Water-dwellers include the crocodile, and fish of several types. The serpent, and insects including the butterfly appear, as do birds including hawks and vultures. Several human characters appear, including the leper, and the crazy man and his wife. Other masks represent bush spirits that take supernatural forms. [. . .]

The bird masks and butterfly masks are the most abstract, consisting of a broad, horizontal plank, decorated with large concentric patterns. The mouth projects from the center and there is a large hook representing the hawk's beak or circles representing the patterns on the butterfly's wings." (Roy, Christopher, *Art of the Upper Volta Rivers*, Alain et Francois Chaffin, Paris, 1987, pp.270-73)

Cf. Ibid. figs. 226-228

\$30,000 - 40,000

€31,000 - 41,000

132

MOSSI AVIAN MASK, BURKINA FASO

Wood with dark brown encrusted ritual
patina

Height 31 3/4in (81cm)

Provenance

American Private Collection

Sotheby's, New York, 11 November 2004,
Lot 60

David Blackhurst Collection, Bakersfield,
California

This impressive mask is crowned with a winged element above with incised geometric design, the beak is pierced through for the dancer's vision, the facial features in low relief together with the thick, encrusted surface produces a mysterious presence.

\$6,000 - 8,000

€6,200 - 8,200





133

BOBO MASK, BURKINA FASO

nwwwenka

Wood, natural pigments, metal

Height 61in (55cm)

Provenance

Christie's, New York, 20 November 1997,
Lot 68

English Private Collection

Bonhams, 11 November 2019, Lot 247

Acquired from above by the present owner

Of large, elongated proportions with horns reaching high above the domed forehead with a stylized bird element attached, a central serrated crest on the top and continuing down the face as a long snout; the hard surface with encrusted patina decorated on the outside with red, white and blue pigments in geometric patterns.

\$8,000 - 12,000

€8,200 - 12,000



134

BOZO ANTELOPE MASK, MALI

Wood with light brown weathered patina,
copper alloy

Overall length 28in (71cm)

Provenance

Miriam Colón Valle Collection, New York
California Private Collection

\$3,000 - 5,000

€3,100 - 5,100

135

DOGON LIDDED CONTAINER, MALI

Wood with rich, dark brown polished patina, glass beads, metal
Height 25in (63.5cm)

Provenance

Bernard J. and Rebecca Reis Collection, New York, ca. 1960s
Thence by descent

This monumental and wonderfully carved lidded container served to hold food consumed during the rituals of Dogon religious and political leaders known as *hogon*. *Hogon* were responsible for maintaining the earth's fertility and ensuring the overall well-being of Dogon society.

The lid supports a couple, often identified as the "primordial couple", with the arm of the male extending far across space to place it around the female. Seven caryatids--three male and four female with conical breasts and wearing nose rings--support the bowl on its base. Stylistically, the couple resemble the male and female couple of the Lester Wunderman Seated Couple at the Metropolitan Museum of Art in New York (inv. no. 1977.394.16) As Kate Ezra notes, the carver "has used predominantly rectilinear forms rather than curved ones. From the blocky feet and hands to the squared shoulders and chests and the straight sides of the faces, these figures are composed of cubic shapes arranged in a three-dimensional grid. Here again the male and female figures are made to seem as similar as possible, distinguished only by the woman's conical breasts..." (*Art of the Dogon*, The Metropolitan Museum of Art, Harry Abrams, New York, 1988, p. 67) The composition as a whole symbolizes the Dogon universe and manifests the eternal order of the cosmos to which man must subject himself.

Cf. Staatliche Museen zu Berlin, inventory number III C 26166 a, b for a Dogon container with two figures on the lid, collected by Leo Frobenius and donated in 1910, and Staatliche Museen zu Berlin, inventory no. III C26145 for a seated couple sharing similar stylistic features, also collected by Leo Frobenius and donated in 1910.

\$20,000 - 30,000

€21,000 - 31,000





136

DOGON FIGURE, MALI

Wood with dark brown, sooty ritual patina
Height 7 3/4in (19.5cm)

Provenance

Maurice W. Shapiro Collection, New York
Christie's, New York, 11 November 1993, Lot 37
Private New York Collection

\$3,000 - 5,000
€3,100 - 5,100



137

MALINKE FEMALE STAFF FINIAL, MALI

tefalipitya
Wood with dark brown encrusted ritual patina
Height 9 7/8in (25cm)

Provenance

New York Private Collection

\$3,000 - 5,000
€3,100 - 5,100

138

DOGON DOOR, MALI

dégé tan

Wood with dark brown encrusted patina,
metal

Height 49in (124.5cm)

Provenance

Arte Primitivo Inc., December 1968

New York Private Collection

Published and Exhibited

Arte Primitivo Inc., New York, *A Collection of
West African Doors and Locks*, 19 November
- 2 December 1968, cat. no. 5, illustrated on
front cover.

\$3,000 - 5,000

€3,100 - 5,100





139

BAMANA ANTELOPE HEADDRESS, MALI

chiwara

Wood with dark brown patina, brass, metal tacks, remnants of white and blue pigment

Length 22in (56cm)

Provenance

Pace Primitive Art, New York

New York Private Collection, acquired from the above in 1980

\$2,000 - 3,000

€2,100 - 3,100

140

BAMANA FEMALE FIGURE, MALI

jonyeleni

Wood with shiny dark brown patina, metal eyes

Height 28in (73cm)

Collection inventory number "HH5866" written in white on left leg.

Provenance

Merton D. Simpson Gallery, New York

Galerie Lucas Ratton, Paris

Important European Private Collection

Published & Exhibited

Bambara, Galerie Lucas Ratton, Paris, September 2017, fig. 74

The present figure is finely carved in classic cubistic Bamana style with multiple geometric forms including a spherical head, columnar neck, squared shoulders, conical breasts and rectilinear bent limbs, all juxtaposing throughout.

\$4,000 - 6,000

€4,100 - 6,200



141

**BAMANA/DOGON EQUESTRIAN FIGURE,
MALI**

Iron

Height 10 1/4in (26cm)

Provenance

Miriam Colón Valle Collection, New York
California Private Collection

\$1,000 - 1,500

€1,000 - 1,500



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(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the \pounds symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \bigcirc symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
 Please contact me with a shipping quote (if applicable) ☐
 I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art		Sale date: November 10, 2022	
Sale no. 27610		Sale venue: New York	
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





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